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1946: YEAR OF DECISION

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THAT iconoclastic historian, Bernard DeVoto, wrote a significant book three years ago entitled *The Year of Decision: 1846*. It was a history of America in that one year, 1846, and it was DeVoto's contention that the course of American history and the pattern of American life for the half century following were determined by events and decisions that took place in the year 1846.

It is a paradox that the year 1946, even more than 1846, is likely to be significant as a Year of Decision: 1946 is Year One of the atomic bomb; 1946 is Year One of the United Nations Organization; 1946 is Year One of a power struggle between two political philosophies, communism and democracy—or what passes for communism and democracy—that is likely to test both our ability to handle atomic weapons without explosion and to live under a united nations organization. As a discerning wit remarked, "From now on, we know it is One World, all right; but we don't know yet whether it is to be This World or the Next World."

Robert M. Hutchins said last May to the American Council on Education: "The great problems before us are first, can we survive? and second, what kind of life are we going to lead if we do?" Then he added that the world must try to arrive at a destination where survival is possible within "not more than five years."

If Hutchins is right, then 1946 is Year One of our five years of grace. If he is wrong it is still a Year of Decision, because what we have done in this year, and shall do during the first half of 1947, is likely to determine for a long time to come the course of history, not for America alone but for the world.

I

Now this Year of Decision in international affairs is also a Year of Decision in American education, for the obvious reason that the repercussions in the political and military world have set off seismic tremors in the academic world: 1946 is Year One of the Harvard Report on *General Education in a Free Society*; 1946 is the year of the Columbia University report on *A College Program in Action;* 1946 is a year in which more than one hundred colleges and universities, including what we may call the eminent institutions, have either announced or instituted a revised curriculum; 1946 is a year in which Mr. Hutchins' pronunciamentos on the fall of man have been accelerated in tempo.

In brief, 1946 is a year in which American education is attempting to fix a new pattern of education. It is the most widespread curriculum revision since the day of Charles W. Eliot, and it is likely to determine the direction of education for at least the next generation.

I want, therefore, to look at two of these recommendations for curriculum change, two that are widely known and that reflect the thinking of a large area of traditionalism in education, and I want to estimate their implications.

II

The first is that proposed by Mr. Hutchins. Mr. Hutchins, of course, is a curious cross between Peck's Bad Boy in education and a lonely, austere Savonarola who thunders, "Repent ye, or be doomed!" His tenets are these:

1. The human race is either about to destroy itself, or to survive under a "peace more horrible than war"—unless we change our present system of education, drastically and at once.

2. To save the human race from this ill-fated alternative, we must abandon vocational education in the schools, and make all education a liberal education "for the common vocation of citizenship."

3. The core of this liberal education is not to be found in a study of modern science or social science, or in focusing on the contemporary problems that beset man. It is to be had in the study of Great Books of the past—let us say, Homer and Thucydides, Virgil and Augustine somewhere along the line I either read or heard a speech of Mr. Hutchins in which he said that the curriculum he proposed would not be essentially altered over the period of 100 years, or even a 1,000 years. Pure knowledge, because it was pure, was not defiled by time. I believe I am not doing Mr. Hutchins an injustice by saying that this is an inherent part of his plan of education.

Now Mr. Hutchins' faith is appealing. He is so earnest and so unashamed that you cannot help but admire him. In the midst of a modern world, created for the most part by the educators who rebelled against the ascetic pattern of education (I assume it is understood that the scientific and economic foundations of modern society were laid by educators who broke away from the classical tradition), Mr. Hutchins repeats without apology an old refrain:

> Faith of our fathers, living still,
> In spite of dungeon, fire, and sword: . . .
> We will be true to thee til death!

He stirs in us old memories. We want to believe him. Perhaps we want to believe him because he calls to us with a child-like faith. Perhaps also we want to believe him because his is a *simple* faith, and we are hungry for simplicity.

But we cannot quite give our intellectual assent to Mr. Hutchins. If it were wholly an act of faith, we might go along; but reason compels us to pause.

Essentially, Mr. Hutchins' grand scheme of education breaks down at that point which Ortega y Gassett calls "historic reason." Gassett has pointed out that when a people think effectively, they think in terms of their historic past, and they use "historic reason." Mr. Hutchins, in calling upon the faith of his fathers, denies historic reason.

He would take us back to the educational concept of the early Middle Ages to a pattern of education that closed the Platonic schools and rested *its* learning on the Sacred Books of the Past—with the result that the intellectual world was frozen for 1,000 years. It was not inevitable that we have the Middle Ages. Part of the responsibility for it rests on those educators who closed the Platonic schools and anticipated Mr. Hutchins by 1,500 years.

They were the original worshippers of great books.

Mr. Hutchins is seemingly unaware that the educational gospel he preaches was also the dominant theme of education in the oldest of all civilizations—that of China—and that its effect was to still the spirit of inquiry in the Chinese mind, or at least to prevent its ever arising, and that this pattern of education was perhaps the single most influential factor in the slow withering of what otherwise might have become a great civilization. Again, it was not inevitable that China should be as it is today. Part of that responsibility rests on those educators of China 2,500 years ago who fixed on China the pattern of education that Mr. Hutchins would fix on us.

Thomas Jefferson warned us against Mr. Hutchins' doctrine a century and a quarter ago. At the age of 73, when many minds look backward instead of forward, Jefferson wrote urgently that "institutions must go hand in hand with the progress of the human mind . . .; as new discoveries are made . . . institutions must advance also, and keep pace with the times"; and he warned against any society remaining "ever under the regimen of their ancestors."

Ralph Waldo Emerson repeated that warning 109 years ago. Speaking before the Phi Beta Kappa Society of Harvard, he bluntly said:

> Each age, it is found, must write its own books. . . . Meek young men grow up in libraries, believing it their duty to accept the views which Cicero, which Locke, which Bacon, have given; forgetful that Cicero, Locke, and Bacon were only young men in libraries when they wrote these books.
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> Hence, instead of Man Thinking, we have the bookworm.

Mr. Hutchins' plan of bookworm education fails in the test of historic reason.

III

Next, I would like to look at the Harvard Report on *General Education in a Free Society.*

One is not wholly disappointed in the Harvard Report. In many respects it is what one would expect from Harvard: scholarly, thorough, and at times brilliant. *But it is characterized by the limitations of the Harvard institutional mind,* limitations from which Charles Eliot had been wholly free (and from which the Harvard scientists are free today). I do not mean to imply that the institutional mind of Harvard is a separate and distinct species. It is rather a particularized pattern of the academic institutional mind, but it *is* characterized by its own particular limitations.

But if you want to meet the Harvard institutional mind at its best, you will find it in John P. Marquand's delightful satire, the Pulitzer Prizewinning novel of 1938, *The Late George Apley.* Marquand understood the type of mind that produced the Harvard Report, and he satirized it in a wicked and delightful manner. To anyone who plans to read that Report, I recommend first reading *The Late George Apley.* Having done that, you can read more discerningly between the lines of the Report:

> Dear John: [wrote the late George Apley to his son] When I come I want you to take me to some of the new plays, and please don't feel that I shall be shocked by them. Your father can stand a good deal.

And again:

> Dear John: . . . Yesterday I found that your mother had actually taken this [Sigmund] Freud book out of the Athenaeum. She was embarrassed when I found her reading it . . . , and gave as her reason that she wished to know what [your sister] Eleanor was doing. I am now reading it for the same reason.

Throughout the Harvard Report there is this shocked acceptance of the *present,* a resentment that we are living today instead of yesterday. In the allied Harvard Report made in 1942 on *The Training of Secondary School Teachers Especially with Reference to English,* this resentment against having to live today produces the following incredibly delightful statement:

> *Unfortunately* [italics mine], however, there is another element . . .—and this is the mass-communication of the newspapers, magazines, movies, and (especially) the radio. The tendency of all of them . . . is to cajole and lull readers, onlookers or listeners into a permanent state of unquestioning receptivity; to prevent their becoming reasoning, critical beings.

The late George Apley said exactly the same thing in the same overtones:

> Dear John: I wish there weren't quite so many new ideas. Where do they come from? . . . I try to think what is in back of them and speculation often disturbs my sleep.

This attempt to deny the existence of the present, or at least a resentment against having to deal with it, is the underlying philosophy of the latter half of the Harvard Report. It states and adheres to the premise that one of the purposes of education is to free the student from the tyranny of the present. We all agree with that, of course. But the effect of the Harvard Report is to free the student from the tyranny of the present by fixing on him the tyranny of the past.

It was against the tyrannical present that Charles Francis Adams II protested to Harvard University itself in a year when he was a member of the Harvard Board of Overseers. Of the education he had received at Harvard he said:

> No matter how long I may live, I shall never be able . . . to overcome some of the great disadvantages which the . . . wrong theories and worse practices of my *alma mater* inflicted upon me. And not on me alone. . . . We were college graduates; and yet how many of us could follow out a line of sustained, close thought, expressing ourselves in clear concise terms?

It is one thing to study the past. It is another to be smothered by it.

I want to make it clear that much of the Harvard Report is good—is in fact very good. Its statement of the traits of mind that constitute education is the best I have ever read. These abilities are, the Report states:

> *To think effectively, to communicate thought, to make relevant judgments, to discriminate among values.* They are not in practice separable and are not to be developed in isolation.

Its exposition of these abilities is profound and penetrating. For example, it recognizes three aspects of effective thinking: (1) Logical thinking, or "the capacity to extract universal truths from particular cases and, in turn, to infer particulars from general laws." (2) Relational thinking, or the "understanding of complex and fluid situations, in dealing with which logical methods are inadequate . . . thinking in a context." (3) The element of imagination in thinking, which is "distinctive in the thinking of the poet" and may be described as neither straight thinking, nor crooked thinking, but as "curved thinking." This part of the Report states explicitly that "education is not merely the imparting of knowledge but the cultivation of certain aptitudes and attitudes."

If the Report adhered to this throughout, it would be the greatest document on education of the 20th century. Its failure is that it does not. Having set this as the qualities of mind to be developed by education, the Report then—curiously and without explanation—settles back on the orthodox curriculum divisions of the natural sciences, the social sciences, and the humanities. From that point it ceases to offer any further original or profound contribution.

One is at loss to explain the inconsistency, or the failure to follow through. Was it because the two parts of the Report were developed by two subcommittees which, being unable to reconcile their differences, simply let them stand unreconciled? Or was the committee a victim of structural monism seeking for a unified simplicity? At any rate it settled back on a structural unity, simple but adequate, of natural sciences, social sciences, and humanities.

IV

Basically the weakness of Mr. Hutchin's grand scheme and of the latter part of the Harvard Report is that they rest tacitly on the assumption that knowledge is power. "Give students knowledge," they say in effect, "and they will be able to think effectively, to communicate thought, to make relevant judgments, and to discriminate among values." No one questions this need for knowledge, not in the least; but knowledge alone does not enable people to think effectively, to communicate thought, to make relevant judgments, or discriminate among values. Having the knowledge is not enough. There must be added ability to *use* that knowledge.

In every crisis of the 20th century there has existed enough knowledge in the world to solve it. But it was not in the right place at the right time. That is another way of saying that it could not be *communicated* to the point needed at the time needed.

I have referred to Ortega y Gassett's insistence on the importance of "historic reason." Let me use it now in specific instance. In his *A Short History of the British Commonwealth,* Ramsey Muir, one of the most competent of English historians, at the close of his discussion of the English Civil War, set forth one of the issues of modern education. He had just finished the account of this conflict which rent the English people 300 years ago. It was a conflict between two political forces that rejected compromise. The Royalists had lost, their king had been executed, their leaders had been proscribed, and Cromwell had been made dictator. The Puritans had won a victory as complete as any victory by force can ever be won. Yet at Cromwell's death five years later, the fruits of victory were lost and the Stuart kings were restored to the throne. It was a conflict in which the Puritans lost in the end *because* they had won the war. After describing the conflict, Muir offered this comment:

> The war had taught the English people "that even the noblest and the most enlightened aims are vitiated and will eventually be frustrated if those who advocate them try to secure their victory by force, and not by discussion and persuasion. These [discussion and persuasion] were to be henceforth the characteristic notes of the growth of free institutions in the British Commonwealth."

The British people learned that in the 17th century, not through their educational system, but through war and dictatorship. What it thus learned is what every democracy must teach to every successive generation: *That democracy rests on discussion and persuasion, that its people shall discuss their problems and reach an intelligent concensus, that they shall not goosestep to military commands, nor yield to mob law.*

There are two kinds of nations in the world today, only two: Those who in crises want to *shoot* it out, and those who have learned how to *talk* it out. There are these two kinds, no more. They are the democratic nations, and the totalitarian nations. That is the essence of what Macaulay meant when he said, "Parliamentary government is government by speaking."

Now the education of each successive generation in this process, always essential to democracy, has now become essential to the survival in its present form of what we choose to call civilization. Uranium 235—and its derivative, plutonium—have brought us exactly to that point. Either we accept it, or accept the alternative given by Reuben Gustavson: "I believe in one uranium atom, divisible, with oblivion for all."

The England described by Muir could develop this by methods not to be relied on today. To paraphrase Disraeli, it was a government, "by the few, and the very few." Only one man in ten had the right to vote, and none of the women. But the gentlemen of England who ran that government had been trained in the home, trained also by tutors, and trained in college—not only to communicate their ideas effectively, but also to *settle their differences by talk.* That was the core of their democracy.

Today we have universal sufferage. This is simply another way of saying that *the nine men in ten who did not vote 300 years ago now control the government.* Yet we have not developed any system comparable to the home-tutor-college training among the gentlemen of England for educating the whole electorate of today in the use of discussion as an instrument for making group decisions. The Hutchins scheme and the Harvard Report fail entirely to provide in any way for this inherent feature on which democracy now rests and has always rested.

These educators are irked by the present. They want to escape from it by living in the past. But the relentless pressure of the present cannot be escaped by ignoring it. Consider one aspect of this pressure of the present. The radio and talking pictures now carry the human voice around the world. They have become the most powerful instruments in existence for mass education and mass thought-stimulation, for people today hear and are influenced by the voices from Hollywood, Washington, London, Rome, and Moscow. The sheer existence of the radio determines to a large degree our choice of national rulers. It exerts a constant influence on the operation of democratic government. Is it asking too much that educators in this Year of Decision face the fact frankly that these inventions compel a reappraisal of some of the older methods of education that were based on the primacy of the printed page?

What do Hutchins and the Harvard committee say should be done about these forces of mass education and mass thought-stimulation? Nothing at all. They not only fail to recognize the new form of an old force; they fail to recognize the old force itself. The only reference I can find to the radio or moving pictures appears in the 1942 Harvard Report on the training of English teachers: "The recommended program contains no element of special training . . . in such instruments of education as the radio and the moving pictures."

I don't want to be facetious, but the general impression I get from the Harvard Report is that the teaching, let us say, of Beowulf is highly acceptable in a modern curriculum, and that one may devote a substantial part of time in college pursuing the pronounciation of the phoneme [i] in Wessex during the late 12th century—or indeed anything that comes out of the past, just so long as it can be examined in terms of course content. The fact that "much of yesterday's wisdom is today's banality and tomorrow's baloney" does not trouble the framers of this Report.

But I submit that an inherent part

of education is to be able to *do* something, as well as to *know* something. I submit further that every educated person ought to know when a thing is proved and when it is not proved, should know how to investigate and to analyze a proposition that confronts him, and how to search for a solution, how to talk about it effectively before others, and how to contribute to a discussion on problems of joint interest.

Above all, I submit that any educational system should produce an understanding in the next generation (and here I am quoting Eric Hodgins, vice-president of Time, Inc.) "that clear and understandable communication between man and man is the most important necessity in the material world; that wars, plagues, pestilences, and famines are eventually to be done away with only through this means. Here indeed is a proposition on which free and Christian mankind can unite as upon almost nothing else."

Mr. Hutchins' grand scheme and the Harvard Report stop short of this vital aspect of education. They fall short, therefore, of offering a full philosophy of general education in a free society. It is our duty in this Year of Decision to see that this omission shall not go unnoticed and unchallenged.

V

There is one thing more I want to say, a reference to a fact that ought to make every educator uneasy in conscience, namely, the grave indictment against education that *those great political and social upheavals which have marked the history of man, have been too largely caused by men of education. The French Revolution, the American Revolution, the Jeffersonian Revolution, the Jacksonian Revolution—and I forbear to mention political disturbances the past 20 years—represent upheavals in which the underprivileged and undereducated were compelled to overthrow the dominion of the privileged and educated.* I grant that leadership in these movements came from a few, a very few, of the educated class. I remind you that the majority of the so-called educated people stood against change, until much of the violence of these upheavals came from delayed pressure which the educated people had helped to create.

To what extent was this due to the kind of education given them in school —that study of the dead past *as* a dead past, the curriculum criticized by Jefferson as "the regimen of their ancestors," the educational practices branded by Charles Francis Adams as the "wrong theories and worse practices . . . inflicted upon me. And not on me alone"?

The concept of Greek education was, "Know Thyself." The concept of some of educational planners today is, "Know the Greeks," or "Know the novelists of the 19th century including the obscure ones."

I heard a man who calls himself an educator say the other day, "All right, we can make an atomic bomb. So what? That has nothing to do with the college curriculum." That our educational system could produce such a man is an indictment of that system.

METHODOLOGY IN THE CRITICISM OF PUBLIC ADDRESS

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DURING the past twenty years the critics of public address have been active in our universities. Their production has been impressive in quantity and acceptable in quality. Many of these scholarly contributions have found their way into university libraries as master's studies or doctoral dissertations, while others appeared as articles in learned journals, or as monographs or books. Representative of the recent output has been the collection of critical opinion on American speakers, sponsored by the SPEECH ASSOCIATION OF AMERICA.[1]

The criticism of orators, to be sure, was freely practiced by Greek and Roman scholars. Plato, Cicero, and Quintilian not only formulated principles of composition and of presentation, but recorded at length their judgment of contemporary speechmakers. As a research technique, however, the art is a contribution chiefly of twentieth century scholars. Only in the latest decades have investigators systematically developed and formulated working principles and techniques of rhetorical evaluation.

This renaissance of the criticism of public address has been accompanied by sharp scrutiny of the methods of appraisal. Has such criticism scholarly maturity? Is it chiefly history or biography? Is it analytical rather than critical? Does it suffer from undue avoidance of experimental techniques?

The thesis of this article is that the purpose of rhetorical criticism is to express a judgment on a public speech; that such judicial appraisal is a derivative of composite judgments formulated by reference to the methodologies of rhetoric, history, sociology and social psychology, logic and philosophy; and that the materials and techniques of experimental science require these other evaluative agencies in any satisfactory appraisal of public address.

I

What is the goal of the rhetorical investigator? It is chiefly criticism. The critic may do commendable research in speech training of an orator; in the theories of speaking; in bibliographical problems; in oral language; in problems of structure; in forms of proof. These are legitimate lines of inquiry. The chief business of the rhetorical scholar, nevertheless, is the evaluation of a speech or speeches. His questions are, "Is this a good speech? If so, why?" The answers are the essence of his primary research task.

This critical judgment may limit itself to a single speech, one that was delivered either last week or last century. Or the critic may enlarge the scope of his inquiry to encompass the entire speaking career of the orator; to evaluate a speaking movement, such as temperance reform; or to interpret a period of the history of public speaking. The problem, in any case, is that of pronouncing judgment.

What is the character of this appraisal? What guiding principles and specific standards govern the judge of public speaking? According to the critical philosophy and specific methods, this appraisal of speeches usually falls into one of four categories: (1) intuitionism, (2) analysis, (3) a synthesis, or (4) an interpretation and evaluation.

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[1] W. N. Brigance, ed. *The History and Criticism of American Public Address,* 2 vols., 1943.

Intuitionism or impressionism disavows the handicaps of science. The judge of speeches like some drama critics attends as one of the audience and registers his individual reaction to what he sees and hears. His comments are individual, impulsive, uncontrolled by clearly formulated criteria. Mainly he condemns or extols in the light of his sentiments toward the speaker or his bias toward the subject. He is a romanticist, a subjectivist, an advocate of unfettered reason. His product is usually interesting but hardly scholarly.

The second school of rhetorical criticism lies at the other end of the scale. Its approach is avowedly "inductive" and "scientific." It attempts to conform to objectivity, careful collection and interpretation of data, limited generalizations. It is analytical. It breaks down the speaking performance into elements of subject matter, forms of support, organization, and delivery. It further subdivides one of these components, counts items, and makes comparative computations. Statistical treatment is applied to figures of speech, sentence length, authorities, specific instances, or other details of language, structure, logic, or delivery. The nature of the gestures, the vocal pauses, and audience responses are tabulated. Such research produces interesting facts related to a given speech. No attempt, however, is made to pass judgment on the validity of the total speaking performance.

A third category of criticism adds synthesis to analysis. Obviously, since the speaking performance includes what the speaker does in relation to his audience at a given time, an estimate of the speaker's worth must involve consideration of the significant factors of the social situation. Hence the researcher, without ignoring the minutiae of speech analysis, explores the social background of audience and occasion, and dips back into the experience of the speaker himself. The rhetorical end is thus a synthesis of delivery, speech, speaker, audience, and specific occasion. The quality of such description, according to such critic, best affords proper measure of the address under examination. Synthesis logically completes analysis. But this broader treatment, however much it corrects the limitations of analysis, often ignores or obscures interpretation. If the critical function is uppermost, the pronouncement of judgment must be a central consideration.

A fourth type of criticism, then, is evaluative or interpretative. Such approach rejects subjectivism as a principle; searches out the facts and relationships brought to light by the analytic and synthetic procedures; and accepts responsibility for estimating the worth of the production. This judgment should be a significant one, in that it is carefully calculated; it retains the disinterested spirit of the analytical investigator and appropriates the techniques of the philosopher-logician-judge.

II

What of the scope and specific methodology of this judgment? What is involved in interpreting worth or value? The judgment here is essentially like that of other art forms. The critic of speeches is confronted with an art, just as is the evaluator of a novel or play. The judgment in every case is a qualitative one, a well-defined reflective pattern. The observer in every case collects the available data involved in the speech; formulates the evidence into a related series of units; systematizes criteria by which to measure the art; and establishes a conclusion derived from the application of these measures of excellence. Because the observer of speeches is concerned with an art, he almost invariably finds himself dealing with materials different from those of the "pure" scientist.

Note that the judgment of the speech-critic is based upon a comparison of performances. Part of his task is to set up standards, and these are relative rather than absolute. Where shall he find them? He may turn to Aristotle, whose principles are adequate for most scholars. Or the critic may adopt the tenets of a group of rhetoricians and logicians. As an alternative, he may erect standards of worth based upon the united wisdom of his colleagues. Together the "experts" may listen to many speakers, classify them as superior, excellent, good, fair, or poor, cast the performances into comparable columns, and describe statistically and in detail the characterstics of the "superior" performers. Whatever yardstick is used, the critic will wisely refuse to succumb to the rigidities of any formula; he will define clearly his critical referents but will exercise reasonable independence and flexibility in the application of his "norms"; he will proceed with full recognition of the limitations of his materials; he will recognize, for example, that speeches have their birth and end in a situation that cannot be repeated, that no two speeches are exactly alike, that the same measuring device can hardly be indiscriminately applied.

The clue to a proper understanding of rhetorical criticism is to be found in the recognition that the canons of judgment are a synthesis of the individual constituents of the speaking situation.

The judgment concerns the effect of the discourse, or response. To what degree does the audience react favorably to the purpose of the speaker? Such question, whatever may be the difficulty of interpreting the terms *audience* and *response,* is the heart of the problem. What are the factors that unite to make possible the experience? They include, as has been repeatedly affirmed, the reactor-audience, the speaker, the speech itself as part of the communicating agency, and the time-space conditions that touch off the speaking event. The rhetorical appraisal, a synthesis of data and interpretation of these factors, seeks to gauge the immediate and larger effects of a given oral discourse.

III

How, may we ask, do we arrive at this composite judgment? What are the principles by which rhetoric expresses itself, by which speakers, audiences, and speeches are dissected and interpreted? At least four or five representative techniques are involved: those of rhetoric itself, of history, of logic, and of philosophy.

The critical judgment rests first of all upon an understanding of the concepts of rhetoric (chiefly oral discourse) and upon techniques applicable to the framework of such principles. Rhetoric, therefore, is analyzed and evaluated as communication. Its efficiency is estimated in terms of its aim of social control. The speaker's activity in initiating communication, the transfer of meaning through phonetic and gestural symbols, the activity of the auditor in converting the symbols into thought units that closely duplicate the original pattern of thinking—these fundamentals of the speaking situation are carefully checked and appraised.

The rhetorician, moreover, especially concerns himself with invention, the propositions and materials that comprise the speech; the supports and details of amplification; the logical, personal, and emotional modes of substantiation; the arrangement of ideas in the over-all structure and in the smaller units; the oral language in its denotative and connotative aspects; the delivery as vocal expression as well as mental and emotional behavior; the audience adaptation as it determines or modifies each of these processes. The field of rhetoric is closely identified with written composition and with literature. But the time limitations on the speaker, the reciprocal social situation, the audience adjustments, the personal appeals through the speaker himself combine to reshape the essentials. To work with this oral configuration, to discern at once the principles and details involved in each of these divisions of the rhetorical activity, and to interpret them unitedly as the coefficient of the personal, social, and compositional factors in the speech situation are basic in the methodology of the critic of speeches.

This critical judgment, moreover, demands the utilization of the historical technique. Adequate insight into a speaker's methods of thinking and into his modes of expression is better assured if based upon complete information concerning his speech and other training, his experiences, and the source and direction of his ideas. The speech investigator, although not a biographer, will summon and test the facts concerning this orator's entire career; will have sufficient grasp of the immediate and surrounding data to interpret authoritatively that speaker's personality. The historiographer's skills in weighing the original documents, his caution in accepting hypotheses, his objectivity in fashioning complicated facts into relevancy, his maturity as a historian in interpreting the materials—these are the necessary equipment of the critic of speeches.

What is true concerning the historical techniques in application to the speaker applies even more obviously to the analysis of audience and occasion. The speech cannot be isolated from its social milieu. A reconstruction of the social background is therefore necessary. An adequate explanation of the complex economic, social, political, literary, religious, and other movements must be made. The conflicting testimony must be tested, and the interrelationship of events established. The critic, then, is a social historian as well as a biographer. He is more than an annalist or reporter of biographical externals. Out of his investigative competency he creates a pattern into which the details of proof, language, structure, and delivery find their logical relationships and explanations. His penetration into the details of occasion and audience and his analysis of the speech itself result in a genuine contribution.

This focusing of interest on the audience and the social situation suggests occasional application of some of the techniques of the social sciences. The critic may concern himself, for example, with the speech-making of a social, political, or economic movement, such as the Ku Klux Klan or Knights of Labor. He analyzes the genesis and development of the program as motivated by a sponsoring organization or institution, the situations that high light the campaign, the stereotypes that govern the pattern, the ideologies, slogans, prestige appeals, and other propagandistic features, and the trends of public opinion. At every turn the critic is alert to the speaking in his case history of social control. His rhetorical-historical analysis and criticism are enriched by his discerning enumeration of these group phenomena and the persuasive influences affecting them.[2]

A fourth component of the critical process is the logical judgment based on the methods of logic. The application of the principles and techniques of logic appears both when the critic views the content and other features of the speech before him and when he analyzes and evaluates his own logical procedures in such view.

"What intellectual methods does this speaker follow? And to what extent are these methods intellectually justified?" is his inquiry. The investigation calls for a systematic examination and testing by logical principles of the chief propositions advanced (expressed directly or not) by the orator; the reflective pattern as revealed throughout the address; definitions and extended explanational methods of divisions of central and sub ideas; chains of reasoning; use of statistics, specific instances, analogy, causality; hypotheses or assumptions; fallacies of language, of argument in a circle, of ignoring the question; in short, the representative modes of thinking. The critic, then, if he is to interpret the ideas with more than casual judgment must familiarize himself with these logical concepts.

The critic, moreover, at every point, will apply the tests of logic to his own evaluative techniques. What of his assumptions? His collection and interpretation of evidence? His definitions and divisions? His generalizations on the basis of specific comparisons, causal references? His broad applications of induction and deduction?

Finally the criticism of a speech implies a philosophic judgment. The critic must be something of a philosopher. As historian, logician, rhetorician, he delves successfully into the minutiae of the speaking situation. He interprets the data relevant to the speaker's personality; those delineating the attitudes and other marks of the audience; those related to the larger articulation of events and personalities; those revealing purpose and interaction between the community and national trends. His is the added responsibility for ultimate synthesis. These aspects and details, as he makes clear, constitute an articulate whole. He must to some degree transform particular categories into general concepts. His is a synoptic view. His generalizations concerning speaker, speech, audience, occasion must in turn be completed by a comprehensive view of the speaking event. Unlike the subjectivist, he rests his interpretation squarely on the disciplines of history, logic, rhetoric. His catholicity is tempered by insight into his own individual attitudes and handicaps. His philosophical methods, then, apply both to his materials and to his own methods of evaluating those materials.

IV

What, then, is the role of the worker in the rhetorical field? What are his methods? In the utilization of knowledge related to the speaking situation he may concentrate on factors of delivery, the characteristics of the audience, or upon details of the speech. In doing so, he may resort to the literary, experimental, historical, normative, case-history, or other techniques. If he is to assume the role of critic, however, he will employ judgments partly rhetorical, partly historical and sociological, partly logical and partly philosophical. To derive judicial conclusions from such approaches calls for techniques other than purely or mainly experimental.

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[2] See, for example, S. Judson Crandell, "The Beginnings of a Methodology for Social Control Studies in Public Address," QUARTERLY JOURNAL OF SPEECH, XXXIII (1946), 36-39.

RANDOM NOTES ON PUBLIC SPEAKING

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IT happened in the Greek Theatre of the University of California at Berkeley. With clenched fists and a display of shining teeth, Theodore Roosevelt was saying, "I believe in the American home; I believe in the old-fashioned virtues." [Great applause.] I do not recall that the President said anything more startling than that.

"Platitudes," I whispered to Dean Rieber.

"He knows it," whispered the Dean.

On our way across the campus following the meeting, the first thing Theodore Roosevelt said to me was, "One more hour gone, howling platitudes at the multitude."

At luncheon that day at the home of President Benjamin Ide Wheeler, Mr. Roosevelt began by taking bottles of pills from his pockets. "I am sorry, Mrs. Wheeler," he said, "but I must watch my diet."

I sensed Mrs. Wheeler's concern; she feared the President could not eat *anything*. When the chops were passed around, however, he swept off four, brought his fist down on the table and exclaimed, "Mrs. Wheeler, I adore chops!" For the poor hostess, that was a new cause for alarm.

Among those at the table was Morse Stephens, powerful and bombastic professor of history. At a rival university, it was said that the Department of History at Berkeley consisted of one fake giant and a lot of real pygmies. That noon Morse Stephens was not a fake giant; he so stimulated Theodore Roosevelt that the conversation was anything but platitudinous. I thought of Jack London who, directly after making a dull speech on socialism at Bowdoin College, sat by our fireside and thrilled us half the night with his adventures in Alaska. I thought, too, of Henry van Dyke who, after an undistinguished sermon in the College Chapel, sat by the same fireside, smoked a pipe, and fascinated us. Query: Is it necessary to catch a speaker off guard and off the platform in order to get his best speech?

Another case in point is H. G. Wells who, in Birmingham, with a weak voice fumbled the reading of an old manuscript before a large audience. He could have brought his address up-to-date in an hour, if he had cared to show that much respect for his audience. His loudly-heralded appearance was a flop.

I was not entirely disappointed, for I was to speak in San Antonio the next week before the United States Brewers Association, at the same session with H. G. Wells.

"At least," I said modestly to my daughter, "I can speak so the brewers can hear me."

The sad part of this story is yet to come. Mr. Wells, who had shown contempt for the good people in Birmingham, felt happily at home with the good brewers in San Antonio. He threw away his manuscript, recovered the use of his voice, and held his audience spellbound. In that heat, I was listed among those who also ran.

In his talk to the brewers, H. G. Wells blithely violated some of the traditional rules of oratory. Again the truth was forced upon me that nobody can find out what moves audiences today merely by studying the classic utterances of other days. Some speakers who faithfully follow the models in the old textbooks leave the audiences cold—even when the audiences do not leave the speakers. The speeches are rhetorically correct but oratorically soporific. Teachers of speech may as well admit it. On the other hand, some of the best speakers of our time violate rules which were memorized by old-time students of "oratory." These speakers do not respect even the right of a verb to agree with its subject, or the right of an antecedent to have something to antecede. One flagrant violator of the rules has moved audiences as powerfully, it appears, as did Demosthenes. I have heard Huey Long do just that.

These are shocking things for teachers to admit; but the fact remains that some of the "essentials" of speaking in old textbooks are not essentials on the platform. Many a man, elated with the audience response to his extemporaneous speech, has been astonished to find, upon reading a stenographic report, that the speech was not fit to print. Yet there need be no mystery about that: the speech was not *meant* for print. All this does not justify carelessness on the part of a student. It should encourage him, however, to take account in his own speaking of the differences between effective speech and effective writing.

My first lesson in public speaking I learned painlessly as a child: an audience is nothing to be afraid of. Usually, it is the audience, not the speaker, that needs our pity. At the age of eight, I found that out at the Ruggles Street Baptist Church in Boston, where I seem to have been trotted out on every occasion because I could memorize easily and looked cute. I remember being taken more than once to the State Prison in Charlestown. In later years, though now and then I addressed audiences of ten thousand persons, I met none more formidable than the prisoners. Almost always I feared—with reason— that I could not do well enough; but never did I fear an audience. Ever since those prison days, I have advised boys and girls to speak "in public" whenever an audience could stand it. College courses in "speech"—I know something about them—cannot take the place of early adventures "on the platform."

In the State Prison I did not begin by saying, "I am glad to see so many of you here today"; but I have made equally bad mistakes, such as speaking too long. I have talked too long more times than I care to remember; but I do not recall an occasion on which I did not speak long enough. Sometimes I should have followed the example of Justice Rutledge of the United States Supreme Court. It is said that, as he rises to speak, he lights a cigarette and holds it until it burns his fingers. Then he sits down.

My own failures suggest less painful ways of making a long speech short. Begin at the beginning, which usually means omitting the first few paragraphs. Make every word count, which usually means cutting out half the words. Decide on the best possible ending and memorize it. That helps a speaker to sit down when he is through, and no speech is wholly bad which has terminal facilities.

My first stump speaking came in the first decade of the century. Samuel Gompers, President of the American Federation of Labor, had told all members of Congress how to vote, and had threatened to defeat anyone who failed to obey his orders. The Congressman in my own district in Maine, Charles E

Littlefield, had defied Mr. Gompers. On one issue, Mr. Littlefield had voted with a minority of nine; on another issue, with a minority of seven. On both issues I was sure that Mr. Littlefield was right and that many of his colleagues were cowards.

Because the election in Maine came two months before elections in other states, Mr. Gompers and the Democratic Party marshalled their forces to defeat Mr. Littlefield. They believed that after his defeat other candidates for Congress would obey orders.

When I met Holman Day, the man in charge of the speakers, I began to expound my convictions. "Never mind that," he said, "you and I can get along better if you will tell me exactly what you expect to get out of this."

"Nothing," I answered, "except a chance to fight for a good cause."

Although my speeches poorly served the cause, they did serve me: they taught me lessons. Unhappily, I was slow to learn them. The first lesson was that knowledge and righteousness on a man's side are not enough; in addition, he must know how to speak. Over and over again I found that out, as I spoke at one rally after another. At Damariscotta the other "Orator," Uncle Joe Cannon, Speaker of the House of Representatives, had removed his vest. Upon his white shirt was a large expanse of tobacco juice. Uncle Joe had missed fire. When he spoke he continued to misfire; he did not give even honorable mention to the issues of the campaign. He declared that the United States is a great nation; great largely because of the Republican Party. Then he said it all over again with violent waving of his arms. It was the first time I had heard "the eagle scream." I was disgusted; and when the audience applauded lustily, I felt still worse.

My own speech was based on research and analysis. I marshalled evidence—accurate, documented, logically devastating. To my dismay the audience did not care a campaign button for what I said.

The next night, at Farmington, the other speaker was John Swazey, an honest man, long loyal to the Republican Party. His speech, like Uncle Joe's, had nothing to do with the issues. How amazed I was, therefore, on the way home to overhear a man say "Old Swazey made a great speech, but that young feller from Bowdoin didn't have much to say." I was learning lessons the hard way. I had fancied that I was the *only* one who had had much to say.

One evening in Lisbon, I followed Samuel Gompers who had spoken the previous evening in the same hall. Using a stenographic report of Mr. Gomper's speech, I exposed his errors. I revealed Charles E. Littlefield in contrast as a fearless champion of the truth. I was sure that any competent judge of that debate would hand me the decision; but although Mr. Littlefield was reelected the returns seemed to indicate that my logic had changed no votes. Mr. Gompers knew how to talk to that audience. I did not.

I began to realize that in place of half the heavy substance of my speeches, I should have substituted lightness of touch: concrete examples, humor, anecdotes, color, and adaptation to each audience. No audience can attend to serious discourse more than a few minutes at a time. I was stupidly slow in learning that. Last month I spoke to a club in Winter Park, Florida, the University Club, which takes pride in the large proportion of its members who are listed in *Who's Who In America*, who are members of *Phi Beta Kappa* and who have doctor's degrees. Even a highbrow audience can not stand much. If the speaker does not provide relief from abstract seriousness, his hearers will provide it for themselves, at the speaker's expense.

The chairman of a meeting in Salem, Oregon, may have had that in mind when, at the close of my address, he said, "Now that the lecture is over to which we have so ably listened, let us adjourn to the refreshments room and enjoy ourselves."

It may be to the point to remark here that, although I distinctly remember speeches by William Jennings Bryan and Booker T. Washington, I recall nothing except a few humorous stories and the truths which the stories were used to reinforce.

My first debate, a high-school affair, was on the subject, "Should the Boston subway be constructed?" I insisted that it should be built even though it involved moving bones of the forefathers from Boston Common. My position was prophetic. All my life I have tried to move bones from all sorts of places—especially dry bones of tradition from American colleges.

When the first debating team I coached met the Malden High School team my first speaker did well; the first Malden speaker, not so well. My second speaker did still better; the second Malden speaker was no match for him. My third speaker did so well that I thought we might as well give three cheers and go home. The third Malden speaker, however, had not been on his feet three minutes before I knew we had lost the debate. That speaker was John Haynes Holmes. As a high-school boy he showed the very traits of fluency, earnestness, and persuasion, even bodily action, which I recognized recently when I heard him speak as Pastor of the Community Church in New York. At Malden that night I began to learn two lessons: the first, no contest is over before the end; the second, unless a man is born with the basic essentials, he cannot become a great speaker.

There was nothing in the Harvard curriculum which interested me so much, or proved to be of so much value, as the outside debating. The only course in speech offered by the College was the Female Seminary type; nothing but the recitation of memorized lines. Nobody undertook to find outside audiences for us. In the course in debating created by George Pierce Baker, one of the few notable courses I had, there were only two or three chances to speak, and none before "real" audiences. So I joined eleven of my classmates in forming the Q.E.D. Club. Once a week we held debates and went out into the real world and found real audiences. Harvard College, far from giving credit for all this work or even encouragement, required every debating club to apply for a room well in advance and to pay for the use of the room. Perhaps the authorities thought that we would work all the harder if obstructions were put in our way; but I doubt it. In speech courses Harvard long remained a generation behind the times and Yale even farther behind. The West led the way and still does.

One of my continuing joys has been the careers of students who were in my classes in debate. Two of them entered Bowdoin College in the same class, Brewster from Dexter, Maine, and Burton from Newton, Massachusetts. They were roommates for four years; they were on the same debating team; they were graduated with distinction; and they went to the Harvard Law School. Brewster became Governor of Maine; Burton became Mayor of Cleveland.

One day in 1927, Brewster and I shared a room on a special car provided for delegates to the convention of Governors in New Orleans. At two o'clock in the morning we left the train at Cleveland in order to see Harold Burton. At breakfast, Brewster confided in me that he would like to be a United States Senator. Burton also had told me of that ambition. In 1940 on the same day Owen Brewster and Harold Burton were inducted into the United States Senate. Just before that ceremony Brewster, who never falls short on humor, wrote to me, "When Harold and I move down the line and anyone asks us how this happened, we shall say, 'Ask Mr. Foster.'" A few years later Harold, writing from his chamber in the Supreme Court Building, said that he still felt indebted to his teacher of debate. It is one of the durable compensations of the teacher that such boys remember what teachers have done for them—though often, as in these two cases, it is not very much.

For a number of years in my classes in argumentation there were graduates of theological schools. Some of them were difficult to teach, because they appeared to have acquired fluency of speech without the habit of thought. As preachers they had become accustomed to assert what they pleased with no one to answer back, a deadening experience for any man. They appeared to be disciples of the author of a textbook on "Oratory" for young preachers. He recommends his own method, as follows:

> I went to my room, locked the door, placed the Bible before me on the mantel, opened it at random, and then on whatever passage my eye chanced to rest, proceeded to give a discourse of ten minutes. . . . At first I found it very difficult to speak so long right to the point. But then, if I couldn't talk *on* the subject, I would talk about it—making good remarks and moral reflections—being careful to keep up the flow, and say something to the end of the term allotted for the exercise.

Keep up the flow! A speaker who does that soon comes to emulate the banks which issue ten times the amount of their capital.

During World War I, I returned to New York with Admiral Mayo and Admiral Sims and their staffs, on a steamer cozily escorted, for the sake of the Admirals, by four submarine destroyers. In place of the peacetime, tired, returning tourists, there were such men as John Golden, Ian Hay, and Harry Lauder. I suggested that we take advantage of this distinguished company. As a penalty I was made chairman of the program committee. I, who should have known better, assumed that Harry Lauder, long at the top as a professional entertainer, could put on an act any time without special preparation. It was then Thursday morning. In answer to my request he said, "Yes, I think I could get ready by Saturday evening." When his turn came he kept us all in laughter for two hours. It gradually dawned on me that he had spent two days in making his plans, collecting stage properties from all over the ship, studying his audience, and adapting songs to that occasion. Since then I have not expected an artist in any field to create a masterpiece at a moment's notice.

At the Auditorium in Kansas City, Missouri, I had a new experience. I had been speaking every day; and on trains between speeches I had been writing daily, syndicated, newspaper articles. Evidently I was too tired to speak again, for shortly after I began to speak, my mind was blank. I had no idea what to say next. The 6000 teachers, however, were attentive. I remember saying to myself, "This must make sense, or they wouldn't look like that."

At the close of the talk, a man introduced himself as a friend of my own beloved friend, Chancellor Lindley of the University of Kansas.

"Good!" I exclaimed. "If you are a friend, you will tell me the truth. What did I say? Did it make sense?"

He reviewed my talk, point by point. I had not given the speech I intended to give, but out of the depths of somewhere I had unconsciously dragged out a speech I had given in the faraway past. Psychologists, no doubt, have a word for such an experience.

Another trying situation was in Austin, Texas, on that day in 1933 when all the banks in the United States were closed. I had been invited to address a joint session of the legislature. On the way to the Capitol, I read the exciting news. On arrival, I told the presiding officer that of course in that emergency no one would care to listen to me. He assured me, however—may Heaven overlook the lie!—that everybody did wish to hear me. The assembly was in noisy confusion. Bankers were arriving by airplane from all over the state, which even Texans admit covers several acres. For at least ten minutes the presiding officer could get no attention. Again I begged him to let me escape. Again he refused. The moment I began to speak, the men quieted down and listened. This tribute I make to the courtesy of Texans. Of course I discarded everything I had intended to say and talked only on the bank crisis. Every public speaker has to be prepared to make shifts as sudden and complete as that.

At this point, ignoring my own advice about brevity, I yield to the temptation to recount one more unusual experience. I reached the hall where I was to speak at the Montreal Forum fully twenty minutes ahead of time; yet the hall was full, the doors were closed, and the police were trying to prevent the mob from battering the doors down. I learned later that an emergency squad of police came to the rescue. Would that I could end this story there, but I must tell the truth: not one man or woman in that whole mob was clamoring to hear *me*.

The subject was, "Is Communism the Way Out?" and the speaker for the affirmative was Tim Buck. Now Tim Buck, leader of the communists in Canada, had been imprisoned for advocating his cause too effectively; and while he was in a cell, the guards or the militia had tried to shoot him. So, naturally, when Tim Buck got out, there were 20,000 people to hear him resume his speech at the point at which he had been rudely interrupted.

After Tim Buck had spoken that evening, and everybody had howled approval, I was called upon to demolish the arguments of their hero. I did my best. I insisted that communism is a delusion; that the only hope of vastly improving the lot of the common man is capitalism. Everything I said was anathema to that excited audience. Yet everyone gave me quiet and courteous attention. That is the kind of fair play I have found throughout the United States and Canada. The other lesson from the incident may be too obvious to mention: the only sure way to provide a speaker with an audience on any subject is to try to muzzle him.

After the meeting was over, Tim Buck,whom I admire, said to me: "Come back for another debate, and I'll change sides with you."

As a rule, my audiences have been disappointed only after I have started to speak. There was at least one exception. As I entered the hall to speak at the Chicago Public Forum I noticed a man coming out. "That man," said the ticket taker, "demanded his money back. He said he thought he was going to hear William Z. Foster."

In Old Town, Maine, on another occasion the hall was filled before me, behind me, and beside me. I could look my audience in the eyes only by becoming a whirling dervish. Behind me were fifty little girls. Since I had come from Bowdoin College, the little girls sang the Bowdoin song in my honor, shouting, "We'll send our sons to Bowdoin in the fall." The optimism of youth!

During my first year in Winter Park, Florida, I seem to have made speeches whenever the white folks asked for speeches. At the Animated Magazine, a Rollins College annual production, I spoke to about six thousand. A day or two later, when the Pastor of a church for the colored people asked me to speak, I put him off. When, however, he returned twice and assured me that all the colored people wished to hear me, that a special meeting would be arranged, and that the Hungerford Singers would take part, I felt obliged to accept. I was reluctant mainly because I remembered my speech to colored college students in Daytona Beach which was a flat failure.

I knew that I would have to work hard. I did work hard; much harder than I had worked in getting ready for the white folks. When the evening came, the colored Pastor called for me. We arrived at the church just in time for the meeting but he suggested that we wait in the car outside the door until the hall was well filled. We waited. We waited some more. We waited forty minutes. By that time no one had turned up. The Pastor tried to explain; the temperature, he said, was about fifty, and colored folks hate to go out on such very cold nights. The real reason was harder to take; on any scale, the drawing power of that speaker for that meeting registered zero. Many a speaker has been disappointed in the size of his audience. I am the only speaker I ever heard of who, after elaborate preparations for a special occasion, has had no audience at all, not even the janitor.

By the time a man has addressed a hundred forum audiences, he is not likely to be astonished at any question from the floor. There are exceptions. At a meeting in Chicago at which I had spoken of the current depression, a man shook his finger at me and asked, "Did you know that this depression was accurately forecast in Isaiah?"

I replied, "I did not."

So there was at least one question at that forum which I answered correctly.

Most forum questions, however, are old ones. There is one in particular which I see coming a long way off. At a meeting of the Hungry Club in Pittsburgh, the liveliest luncheon club I have met, a man arose and began an apparently pointless question. I stopped him short. "Excuse me," I said, "but I think I anticipate your question: you wish to ask whether all the ills of which I have spoken would not be cured by the Single Tax."

Applause and laughter were prompt and hearty. That questioner, I later learned, demanded the floor at every meeting and, no matter what the subject for discussion happened to be, he asked the same question. Many a forum suffers from one of these zealous disciples of Henry George. Sometimes, as at Pittsburgh, I see his question peering through rhetorical hedges, no matter how stealthy the approach.

At the close of a Convocation Address at the University of New Hampshire in 1932 I was accused of plagiarizing. A group of students complained to the Dean that I had quoted an article in the *Atlantic* without giving credit to the author. The students were right. This is how it happened. When I heard that the service clubs in Turlock, California had engaged in an egg-throwing contest in order to relieve the community of surplus eggs, I discussed this cure for over production in a paper called "Egg-throwing Champions of Turlock." As my discussion was facetious and all my other articles in the *Atlantic* had been sober, too sober, I asked Ellery Sedgwick to print the paper under the name of Jasper Jarrow. Evidently, in my talk at Durham I had made use of Jasper Jarrow without being aware of it. When I asked Jasper Jarrow about it, he said the piece was not worth quoting, anyway.

Another disconcerting episode. Speaking in a Florida Forum series, I addressed the girls at the Junior College at Ormand Beach. In the question period, when I was asked about monopolies, I raked John D. Rockefeller, Senior, and the Standard Oil Company fore and aft for selling oil below cost to kill off struggling competitors. I don't know why I lashed poor old John D. It was the first and only time. Later I discovered that I had been speaking in the living room of the house where John D. lived until he died.

All my life I have been amazed at the audiences in the United States. They sit quietly through interminable talks when they ought to get up in a body and leave. That I am sure is what the audience should have done at Boothbay Harbor, Maine, when at the age of twenty-five I addressed a meeting of the Grand Army of the Republic. To those veterans my remarks must have seemed juvenile.

At the grandiloquent Inauguration Exercises of Rice Institute at Houston, Texas, I found at least a hundred august and learned professors. One of them, an Italian, read a lecture in French on an abstruse phase of higher mathematics. There were not more than a dozen in the audience who caught more than a glimmer of his thesis. All of them, however, sat quietly, trying to look as though they were taking it all in.

What we need in this country is an "Amalgamated Order of Long-Suffering Listeners," pledged to get up and walk out of lecture halls at the right time.

Another lesson can be learned from a banquet of the New Jersey State Bankers Association. When I was invited to speak, I said I would gladly do so provided they really wished to hear me, but that I would not compete in a three-ring circus. Speaking at a banquet under the best of conditions is trying enough. I thought of William Lyon Phelps who in Chicago found his place at the pillory of torment, the speakers' table, and then, seeing a magnificent man in evening dress, grasped his hand with what cordiality he could command.

"I'm the Head Waiter, sir," protested the magnificent man.

"Shake hands again, old man," cried Phelps; "you don't know how I envy you."

The President of the Bankers Association, however, assured me that I would be the only performer.

It was late when the bankers sat down, but that did not disturb me, for there was no other name on the printed program. The banquet dragged on, after the manner of banquets. Eventually, when everybody was tired of sitting there, the President arose and said the time had come to hear their distinguished guest. First, however, he asked the Mayor of Atlantic City to say a few words of welcome. The Mayor said a few words; then he said a few thousand more. Reading from a manuscript, he told how many miles of paved streets there were in Atlantic City, and he added a score of equally thrilling items. The President then said that the bankers were honored to have with them the President of the American Bankers Association, who would say a few words of greeting. That gentleman, taking from his pocket a manuscript, read the whole thing.

By that time, wives and daughters in large numbers were impatiently peering in at the doors, for it was thirty minutes past the advertised time for the annual dance. Trying hard not to see these ladies, the President said, "We are fortunate to have with us the Governor of New Jersey." As the hour was late, he said he would ask the Governor for only a brief greeting. But the Governor had ideas of his own; he gave a 15-minute address. At that point I decided that at least one speaker would consider the ladies: I said to the President, "On with the dance."

This account of a helpless circus trainer, I prayerfully submit, in the hope that some day, somewhere, an after-dinner master of ceremonies may keep his lions under control and thus become immortal.

LETTER TO THE PRESS: 1778

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THERE was no great stir among the critics when, in 1762, Sheridan published his *Lectures on Elocution* in which the doctrine of the "natural manner" was given its first salient formulation. The *London Magazine* merely listed the book under "Miscellaneous" titles, along with *Mr. Thompson's Rules for Bad Horsemen* and *Ha! Ha! Ha! or a Companion to the Sign-Painters Exhibition.* Thirteen years later, in 1775, Sheridan published his *Lectures on the Art of Reading.* This time the critics were mildly vituperative. Their comments were mainly concerned with the personality of Sheridan himself, the reviews being spiced with such statements as:

> Mr. Sheridan rather thinks too highly of himself and his performances.[1]
>
> In this volume, as in the former . . . we find the Author preserving a just idea of his own consequence, and taking some pains to prevent his readers from overlooking it.[2]

Of the "natural manner" itself, they had little to say. This is not surprising, indeed, as Sheridan had so far abandoned his doctrine as to indicate with elaborate markings how certain passages of the Prayer Book were to be read.

Sheridan's original views, however, had at least one champion in the person of a self-styled "Crito" who, in the January, 1778, issue of the *Gentleman's Magazine,* published an irate and articulate letter in which he deplored the low state of British pulpit oratory. This letter may be of interest for two reasons: first, because of the clear-cut picture of an English divine which it conveys; and second, becauses it manages to reflect some of the chief points in the theory of delivery which had been newly propounded by Sheridan.

Crito's letter is a model of style and organization. If he was, as he dubbed himself, "an humble yet thinking Layman," he was also a man of observation and of some classical learning. If it is obvious that he had read Cicero's *De Oratore,* it is equally apparent that he was familiar with Sheridan's *Art of Reading.* For while he quotes freely from Cicero, his line of thought was most certainly foreshadowed by Sheridan.

I

With the Ciceronian prelude, "In eloquentia multa sunt quae teneant; quae si omnia summa non sunt, pleraque tamen magna sunt,"[3] Crito commences his letter with the description of a certain London clergyman whose custom it is to return each summer for a visit in the country parish where he was born. Whenever the local curate learns of the arrival of the august Londoner, he hastens to offer the freedom of both desk and pulpit for the Sunday sermon. The London divine invariably accepts and so great is the gratitude of the curate that "his aukward, tho' honest rusticity, hardly knows how to express thanks enough." But the curate need not trouble himself, Crito thinks, the obligation involved being not very great:

> The *London* divine may think rather meanly of the *country* manner of our young curate, and be very ready to give him some specimens of the more studied *town* style of reading and

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[1] *The London Magazine* (April, 1775), p. 199.

[2] *Monthly Review* (September, 1775), p. 204.

[3] *The Gentleman's Magazine* (January, 1778), p. 18, Tr. by the editor: "In elocution there are many things that may engage, which if they are not all of the utmost, yet are most of them of great consequence."

> preaching; but he seems not to be enough conversant with the heart to know, that the more *natural* performance in both will ever be most *pleasing* and most *improving* to rational religion and unaffected devotion.

The author now proposes to offer some "hints . . . to all the officiating *divines* both of town and country," drawn from his observations of that "respectable but misjudging performer," the London divine.

Citing Cicero to the effect that "he ought to speak everything well who professes that he can do so," Crito discusses first some of the faulty speech mannerisms of the divine. He is disturbed principally because the Londoner, though obviously sincere in his devotion, thinks it necessary to speak in a deliberately monotonous tone:

> He seems to apprehend that *sameness* is the solemnity of voice, and *droning* the devotion of prayer; that stray-*ed,* follow-*ed,* and declar-*ed;* prepar-*ed;* prov-*ed,* and griev-*ed,* heav-*en,* lad-*en,* and bound-*en;* and that a *sinking* emphasis on every third word, and the *pause* of two periods at a semicolon, must carry a commanding awe over the mind, and be at once the best proofs of *solemnity* in the reader, and the surest helps to *seriousness* in the hearers.

But the divine has misjudged his hearers. For it is the requirement, at least of educated congregations, that the minister possess such qualities as will produce in his hearers feelings of respect, seriousness, and devotion. To do this the ideal minister must combine gravity of deportment with dignity of manner and solemnity of performance. And these qualities will be found only in one who "*reads* with the propriety he would *speak* to his Prince." Clergymen in general, as well as the London divine, seem to fail in achieving a natural performance for one reason. Crito offers this reason, involving it with four observations:

> The reason this is not always done . . . seems to be that the clergy do not enough reflect, each for himself, that *reading* is but *speaking* by a book, which they use in the place of memory, to prevent embarrassment to themselves and the people. . . .

How reminiscent is this passage of the words of Sheridan, published three years before:

> Thus they will early be initiated into the practice of considering reading, to be nothing more than speaking at sight, by the assistance of letters. . . .[4]

And where Sheridan had said of persons who, given a passage to read, distort their voices,

> . . . insomuch, that a blind man in company, would hardly conceive, that the person who read, was the same with him who had been just speaking. . . .[5]

Crito amplifies his reason with the words:

> . . . such reading will therefore be the most *just* which a blind man would least distinguish from the *proper speaking* either to God or men. . . .

Where Sheridan had written

> . . . the true natural mode of speech, I mean . . . in which no changes of note in the voice will be used, but what result from meaning and sentiment,[6]

Crito continues with:

> . . . all proper speaking is that which best expresses the *sentiment* of the heart. . . .

And finally, where Sheridan had observed:

> For there are few people who speak English without a provincial tone, that have not the most accurate use of [the natural manner], when they utter their sentiments in common discourse . . . .[7]

Crito contributes:

> And yet the very men who follow one another in *tuning* and *canting* their words after a *school-dame* and *spelling* manner of reading them, are known to speak in a manner more *natural* and *expressive* in their common conversation, and to read every other composition, not for the church, much nearer to the

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[4] Thomas Sheridan, *Lectures on the Art of Reading* (London, 1798), p. 105.

[5] *Ibid.*, p. 108.

[6] *Ibid.*, p. 98.

[7] *Ibid.*, p. 104.

> *sense* and *spirit* in which it was meant to be heard and understood.

The best-intentioned among the clergy, Crito thinks, are led into their mistaken style of reading in their effort to achieve perfection in the "*solemn style* they think peculiar to the offices of religion." And this is the root of the error: that they place the "solemnity of our acts of religion more in the *manner* than the *matter* of devotion." Let every speaker, says Crito, be manly, devout, expressive, and always "guard himself against that *canting, whining* and *drawling,* which at any other time and place would sound like the ridiculous mimicry of religion from profane drollery, or the aukward attempt of some ignorant enthusiast amidst a field of mob."

Crito turns last to a consideration of the subject matter with which the clergy is involved. They are correct in aiming at "solemnity of devotion" in their congregations. But this solemnity must only be "founded in the seriousness of reason and the elevation of the heart to God." And the public liturgy is most excellently calculated to serve this purpose. Then why, in the name of common sense, Crito demands, do we so frequently hear the Holy Scriptures read in a manner that disgusts our understanding for want of being delivered as the living words of inspired men whom Heaven has designed to instruct?

And Crito concludes, calling upon Cicero to "furnish in few words the most approved instruction to all the clergy, for their proper delivery both in the desk and the pulpit:"

> The words which ought to throw a light over the subject [should] by no means involve it in obscurity and darkness; now that manner of delivery is the most eligible which gains most attention from the audience, and not only once delights, but ever continues to delight them. It is hardly to be supposed that any admonition will be expected from me against a trifling and uncouth manner in your delivery, nor against such as is vulgar and obsolete.

II

It is unfortunate that the anonymous Crito did not give a true identification of himself, for it would be of interest to know something of the nature and background of one so concerned with public address. Perhaps he took quill in hand when his endurance could no longer tolerate a situation described by Cowper a few years later, "Sweet sleep enjoys the curate in his desk, the tedious rector drawling o'er his head: and sweet the clerk below."[8] Or perhaps the motivation and the name derived from that Platonic dialogue in which Socrates remarks:

> Crito, my dear friend Crito, that, believe me, that is what I seem to hear, as the Corybantes hear flutes in the air, and the sound of those words rings and echoes in my ears and I can listen to nothing else.

For certainly Crito would seem to contend that speech which is more concerned with sound than sense is as worthless as the airy warblings of imaginary flutes. In any case it is apparent that this unknown Englishman was a man interested in good speaking, both from a practical and a theoretical standpoint. If to Garrick and others of his day, Sheridan was "Tom O'Bedlam" or "Old Bubble and Squeak," to Crito he must have been a man of sound doctrine. In the long line of men who have championed theories of the "natural manner" as against theories of mechanical method, some small place might be reserved for this unidentified writer of letters, who called himself "Crito."

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[8] William Cowper, *Task I,* 1784, p. 94.

DISCUSSION, DEMOCRACY, AND DICTATORSHIP

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DEMOCRACY AND DICTATORSHIP IN ELEMENTARY GROUPS

DURING the summer of 1929, while motoring from Los Angeles to New York, my wife and I were forced to make a detour through the desert between Winslow and Holbrook, Arizona. For several miles we followed a wagon track which dodged among assorted stumps, rocks, and holes. Topping a small ridge, we saw a group of parked cars about a half a mile ahead. This looked like trouble and it was. Where the trail dipped down to cross the next "wash," there was a rising tide of muddy water. "Been a cloudburst east of here," someone explained.

Other cars and trucks kept joining our little society until there some fifty of them, containing probably 150 people, mostly men. A similar group of westbound motorists accumulated on the opposite bank.

Those native to the region said the flood should begin to recede in an hour or two but probably would not stop completely before noon of the next day. Somebody drove a marked stake into the ground at the water's edge to serve as a gauge of its rise or fall.

The majority of the travellers were unable or unwilling to spend the night there. They milled about restlessly, discussing the common predicament. Almost none of them carried food, drink, or blankets. Three cars included children. Some of the people had important business engagements for the next morning.

It developed that there were several parties who favored trying to get through just as soon as the stream began to subside. These groups began fusing together. The idea of forming a cooperative "caravan" was passed about among them. There was one man, whom we privately nicknamed "The General," who constantly circulated among them, asking questions, suggesting plans. Finally, a caravan of ten cars and one of the trucks, including about twenty men and eight women, was definitely organized. By common consent The General emerged as the group's leader.

Late that afternoon the water began to fall slowly. Most of the men in the newly organized caravan stood at the flood's edge, observing the sky, the gauge, their watches. At length they held a brief council. Then, The General picked up a long staff and, although dressed in clothes of expensive quality, waded directly into the stream. Using the staff as a feeler, The General sought to find a passable route. Finally, he returned and shouted, "Okay, boys! We'll try to get the truck through!"

The driver of the truck jauntily plunged his machine into the water. The General waded ahead, indicating where to go and what to avoid. The truck bounced and skidded and ploughed. It did not look possible, but somehow they got through. As the truck crawled up the opposite side the emotions of the people on both banks were released. A spontaneous cheer went up; hats were flung into the air; horns were sounded; strangers hugged one another!

"Get a passenger car," shouted the General as he slogged back, "Follow the ruts made by that truck." So the first passenger car followed the tracks of the truck into the water and tried to stay in the ruts which had been cut into the mud under the surface. Lacking the height of wheel and the power of the truck, this car eventually bogged down, the rear end slithering into a hole. The General waved toward shore and in response all the men from the other cars of the caravan waded out. They lined up solidly on the sides and rear of the car. "Ready –– HEAVE!" The men literally lifted the car from the hole and put it back into the ruts. In this fashion the men of the caravan cooperated to get one another across. When all 10 cars were safely ashore, the General gave a signal and they drove off together over the hill ready to tackle the next flooded gully. The rest of us felt curiously alone. Darkness was falling.

In one car there were four young college men. The driver had wanted to join the caravan when it was being formed. The other three held back. Now, however, the driver sounded angry. "We've sat around here long enough," he said, "If you guys had listened to me, we'd be out of this by now. You can make up your minds to it, we start through. This is *my car*. I'm going. If you fellows want to stay, just climb out and stay. I'm not kidding." With that, he started the engine. The other three looked at one another in silence. The driver put the car into low gear and entered the water. Half way across, the car stalled. The boys got out and pushed. This failing, they came ashore to find a rail for leverage. "You asked for it," one growled to the driver.

Other cars, meanwhile, braved the flood. Most of them got across. A few slid off the beaten track and remained stuck. In fact, as we went to sleep in our car that night, the last sounds we heard were the roaring motors and exasperated shouts of the stranded.

This small adventure may be usefully analyzed from the standpoint of people trying to solve problems. In the begining there was simply a heterogeneous assortment of people standing along the bank. It is conceivable that, had the nature of the problems necessitated it, a system might have emerged whereby the activities of all 150 persons were coordinated. Instead of this, various smaller groups were organized.

One such group comprised the four college students. Here the driver individually (even in opposition to the others in his group) made a decision. The successful execution of his decision was eventually possible only with the assistance of the others. However, he owned the car and was able to use this ownership as a means of enforcing his decision upon them. Here we have in pure and elementary form the essence of what is usually called the authoritarian system or dictatorship: the decision of social problems is made by one individual and the critical difficulty is that of securing obedience from the others.

The organization of the caravan offers a vivid example of an entirely different system. The process began when one individual, or possibly several independently, started talking about the common problem to other individuals. Questions, such as, "How high do you think she'll go?" or, "Wonder how deep it is out in the middle?" mingled with suggested solutions, such as, "Let's explore this thing a ways and see if there's a shallower place," or, "If a gang of us get together we can practically carry one another across soon's the flood slows down a little." In this fashion every individual had a chance to suggest solutions and evaluate them. Presently, each also had his chance to make a choice.

Group discussion was the technique by which proposals were exchanged, opinions pooled, and choices made. In the beginning there were a number of spontaneous but orderly discussions by individuals in small groups. This may be contrasted with the equally spontaneous but *dis*orderly talking which took place when people cheered the emergence of the first car from the flood. As the caravan group took definite form their discussions became organized, i.e., there was a "chairman" who applied a simple set of rules. This leader acted as a clearing house for ideas, saw to it that every individual participated in the process of proposing, evaluating, and choosing solutions. Later on, he acted as coordinator of their offorts to carry out their plans. In either case he could be described as working *with,* rather than *over,* the others in the caravan.

Taken as a whole, the caravan procedure is an illustration of almost "pure" democracy, a system by which common problems are solved jointly and equally by all the members of a group.

Thus, when viewed as a system for solving social problems, "pure" dictatorship may be defined as a system in which solutions for social problems are formulated by one individual of a group and implemented by the reciprocal activities of all. "Pure" democracy is a system in which solutions for social problems are both formulated and implemented by all individuals of a group, participating reciprocally and equally.

DEMOCRACY AND DICTATORSHIP IN COMPLEX GROUPS

Democracy and dictatorship are seldom observed in their "pure" forms. Both patterns become modified and enormously elaborated when applied to large, complex groups.

The first major change in the basic pattern of dictatorship results from the fact that in a modern nation there are thousands of social problems every day, ranging from family squabbles to international diplomatic breaks. Many of these may involve highly technical matters, such as medicine, accounting, transportation, or animal husbandry. No one person could even list or understand, much less solve, them all. To meet this dilemma the dictator is forced to delegate some of his power. He reserves for his own final judgment only those questions which he considers of highest or most general importance. The myriad other problems are given over to a hierarchy of officials. Thus, instead of decision-by-one, there is decision-by-a-few-responsible-to-one.

A second important variation in the authoritarian pattern becomes necessary when it is applied to groups of very large size. To implement a decision may require the reciprocal activities of several million individuals. Probably almost any dictator or would-be dictator can make occasional proposals which, of themselves, will appeal to a large number of people. In such cases all that is needed is an elaborate system for communication. The real test of a dictator, however, is in securing obedience to policies which would ordinarily be unpopular.

When a dictator's policy encounters unfavorable attitudes among the people there are three possible ways of securing obedience: (1) Change the policy so that it conforms to the people's attitudes; (2) change the people's attitudes so that they conform to the policy; and (3) change neither but force people to obey in spite of their inner attitudes. For a consistent long-term policy only the second of these three methods is satisfactory. The first and third can be useful only for occasional and unusual situations. If the first is used consistently, then the entire set-up ceases to be a dictatorship. If the third is used consistently, then all policies requiring *enthusiastic* support from the people will fail; revolutions commence to breed. Therefore, the most important single measure of the efficiency of a dictatorship is its propaganda. That is the method avowedly used by all leading dictators or would-be dictators of our time.

The primacy of propaganda was recognized by Hitler early in his bid for power:

> After my joining the German Workers' Party, I immediately took over the management of the propaganda. I considered this section by far the most important.[1]

Hitler realized that the enforcement of policies upon unwilling people requires "enforcers." In *Mein Kampf* he repeatedly warns against having too many enforcers, "members" of the "organization" or "party," pointing out that an increase in this direction leads eventually back to democracy. On the other hand:

> When propaganda has filled a whole people with an idea, the organization, with the help of a handful of people, can draw the consequences. Propaganda and organization—that means followers and members—have thus a definite mutual relationship. The better propaganda has been working, the smaller may be the organization, and the greater the number of followers is, the more modest can be the number of members, and vice versa. . . .[2]

Hitler's amazing rise in Germany during the latter twenties and throughout the thirties can be attributed largely to his bold use of mass propaganda techniques. Of course, it was also partly due to his "program," but there were other would-be leaders with similar proposals who did not rise to power. And it was partly due to the occasional use of force, but there were other groups who used force just as freely and unscrupulously. The decisive factor was propaganda.

Hitler carried his belief in propaganda to its logical extreme. He condemned "half measures" in propaganda and demonstrated what an all-out use implies. The content was never hampered by a regard for truth. The form was daring, and was based upon both the new discoveries of social scientists and advertising experts, and the new inventions of engineers in such fields as radio, talking pictures, and printing. Dr. Goebbels was appointed Minister of Propaganda and Public Enlightenment, a position recognized as one of the most important in the official hierarchy. Under the decree of June 30, 1933, Goebbels was given direct control over all news services, art, radio, theatre, censorship, exhibitions, travel advertising, and sports abroad. He soon had all these organized so that at a signal, all would blast the same idea in simultaneous concert. The whole thing could be turned on or off like a faucet. And, of course, counter-propaganda became almost impossible. Measures were even taken to prevent radio reception of broadcasts from other countries. A far-reaching campaign of propaganda was instituted in the schools and other youth organizations.

Thus we have the essence of a modern large-scale dictatorship. Problems are specified and policies formulated by a hierarchy of appointed officials. They are enforced largely by means of propaganda, supplemented by force.

Like dictatorship, the basic pattern of "pure" democracy must be modified when applied to modern societies. The first big obstacle is the large number of persons involved. The difficulty has been met by shifting from the direct democracy of small groups to the indirect method known as representative democracy.

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[1] Adolph Hitler, *Mein Kampf* (1939), p. 846.
[2] *Ibid*, p. 851.

The invention of the representative system is a recognition of the indispensable function of group discussion in the democratic process. If the success of democracy were entirely a function of the individuals concerned, then the number involved would present no practical problem. Ten million people can think simultaneously about a given matter just as easily as ten. But democracy requires that the thinking of the individuals become *reciprocal.* To say that the thinking of several people should be shared and integrated sounds perfectly feasible when the group is composed of ten members. The handiest way for them to do it is by holding a meeting and talking together, i. e., some form of group discussion. When the group comprises ten million members, however, a modification of the theory becomes inevitable for the reason that ten million people cannot hold *a* meeting, much less participate jointly and equally in a discussion. Nor can any better technique be suggested by which each of the members gets to know and consider the developing thoughts about a problem of each of the other 9,999,999 individuals. In short, the limitations of group discussion have become limitations of direct democracy because no one has yet been able to separate the two. Representative democracy is primarily a device for getting groups small enough to hold discussions.

The use of the representative system has been accompanied by the development of political parties. One basic reason reason for this is the fact that for most problems, the number of possible solutions is limited. Since the number of possible solutions is much smaller than the number of individuals, there is bound to be overlapping or similarity of opinions. When a group of individuals with similar opinions on current social problems coordinate their efforts in an attempt to secure the election of one of their members as the representative, a political party has been formed.

A second obstacle in applying democracy to the solution of modern social questions is the number and complexity of those questions. Part of the basic democratic theory is that all shall participate equally. This assumes that all can grasp the problem and any may make an intelligent contribution toward the solution. But, even in elementary or primitive groups where problems are relatively simple, it is soon recognized that some individuals, such as children, or the mentally deficient, cannot grasp problems or otherwise participate effectively. And, as the complexity and technicality of social problems increases, so does the percentage of those unable to understand them. To overcome this obstacle various further modifications of democratic theory have been tried. These adaptations include: the appointment of trained experts to assist elected representatives and otherwise cope with technical problems; the restriction of suffrage; the creation of a compulsory system of free public education.

Thus the over-all picture of a modern large-scale democracy reveals far-reaching changes in the basic democratic theory. And critical analysis of these modifications brings home with startling clarity how dependent this structure is upon the efficient use of group discussion.

DEMOCRACY VS. DICTATORSHIP

Democracy and dictatorship have been viewed as methods for solving social problems. Democracy means decision by the many; dictatorship means decision by the few. Thus, the characteristic role for individuals in a democracy is participation; in a dictatorship, obedience. The chief technique for securing participation is group discussion; that for securing obedience is propaganda.

Regardless of which system evolves among a given people at a given time, its continuance requires sustained vigilance—for in democratic societies there are always the few who want to be dictator and in authoritarian societies there are always the many who resent servitude.

Thus, a dictator, once in power, cannot rest on his laurels. The people, living and working together in close proximity, are constantly forming small spontaneous discussion groups. Families talk around the dinner table; workers talk things over at the factory; women gossip at the market place. Many of these discussions may be social conversations motivated simply by enjoyment of talking. Others may concern small personal or local problems which do not affect the workings of the larger system. Many, however, deal with the decisions of the dictator. Insofar as such discussions are favorable, they are encouraged. Unfavorable comments are not only forbidden but are hunted down by an elaborate spy system and punished by severe penalties. By the nature of the situation, however, such critical discussions are almost impossible to detect. If they are not prevented by propaganda, or if the dictator's decisions require so much sacrifice that not even the best propaganda can compensate the weakness, then people will discuss these faults secretly. History shows that these critical discussion groups are seeds of democracy and that sometimes they grow into organized revolt.

On the other hand, neither can democracy be taken for granted. Subversive propaganda, either from without or within the nation, provides a constant threat. It originates with fanatic leaders, extremist groups, privileged classes, and bureaucratic officials. Furthermore, it is an inherent danger since by the nature of the democratic system freedom of speech and press must be protected.

The end of World War II was not the end of the problem of democracy vs. dictatorship. Which of the two systems will flourish most in tomorrow's world will, of course, depend upon many things. One of the most important, perhaps the decisive, factors will be the comparative efficiency with which the proponents of the two apply their respective methods.

Many believers in democracy have felt that, given time, a whole people will evolve and agree upon the best possible answer to a common problem and, once they have done this, they will carry out the plan with a thoroughness and spirit which only inner conviction can bring. However, it is almost fashionable to concede that the process of forming public opinion during the decision stage is inevitably slow and bumbling—giving dictators a tremendous advantage. The popular notion seems to be that Hitler merely made up his mind on a major matter one day and the German people activated his decision the next. This notion, as has been suggested, is far from accurate. The swiftness of the dictator's decision is tempered by the nature of the problem, the difficulty of obtaining facts, as well as his own personal limitations. But more important is the fact that an effective number of people, usually millions of them, must be propagandized into accepting it and doing their parts in carrying it out. Sometimes this has taken long periods of advance propaganda before a decision could even be announced. Some of Hitler's decisions, for example, had to wait upon several years of indoctrination of German school youths. Half-heartedly carried out, propagandizing takes just as long as the usual democratic interval during which a problem is gestating and public opinion being formed. Hitler's achievement was in cutting this time to a new minimum through the unprecedented efficiency and daring with which mass propaganda techniques were applied.

To bring the use of the discussion process in the United States to a level of efficiency comparable to that demonstrated by Hitler in his use of propaganda, would require many innovations. A few such possibilities may be briefly mentioned, realizing that they are suggestive only.

As a foundation to other steps there should be a systematic and subsidized program of experimental research on techniques of group discussion. Research in this field now lags far behind that involving techniques for propaganda. Students of speech and social science have made a substantial beginning, but a great deal more needs to be known before anyone can definitely describe the best ways to conduct multi-individual discussions under various conditions in order to secure predictable results. Meanwhile, enough has been done to show that most committees, classes, boards, legislatures, and other groups using the discussion method are operating at a standard of efficiency well below what it might become.

There should be more widespread education of our citizens in the known skills of good group discussion. Instruction in responsible citizenship should be a primary requirement in all schools and colleges and should include careful training in the techniques of organizing, leading, and participating in typical discussion situations. Without waiting for the youths thus trained to become citizens, a program of instruction for adults, especially those in key positions, should be initiated.

There should be a drastic revision of the rules of procedure and the committee systems of most of our policy-determining groups. This might well begin with a real modernization of the antiquated procedural methods of the United States Congress and various state legislatures.

There should be a full and logical use of new mechanical devices especially the radio, motion pictures, photography, and printing. The possibilities of these inventions for propaganda purposes have been boldly exploited by dictators. The equally revolutionary possibilities of these inventions for the democratic procedure have scarcely been touched. The sudden improvement in recent years of methods for the scientific polling of public opinion also opens up new vistas for large-scale democratic efficiency.

To initiate and coordinate such a program might suggest the need for a national director whose job might be considered of importance equal to that once enjoyed by Dr. Goebbels in his system.

The inertia which sometimes delays the consideration of a problem by our people; the long wait by our representatives for the people to talk things over and make up their minds; the slowness with which those representatives sometimes respond—these have been plagues of democracy. These have been responsible for the exasperating epithet, "too little and too late." This paper has sought to show, however, that such delays are not inherent in the democratic principles but are a result of the inefficient use of the basic procedure by which those principles are exercised.

In any program for increasing the efficiency of the democratic method of group and public discussion, a key position is held by students and teachers of social science and of speech.

CAN WE LEARN FROM DEBATING WITH THE BRITISH?

BROOKS QUIMBY
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OCCASIONALLY we need to look critically at intercollegiate debating to see how it is developing, whither it is going, how well it is meeting its objectives. Comparisons are always helpful in criticism, and the revival of international debating by the trip of a Bates College team to Great Britain last fall makes me wonder whether we should not once again earnestly examine our debating habits.

In 1943 Thorrel B. Fest wrote in the JOURNAL:

> In the light of contemporary educational theory and practice we ought to recognize at least the following four factors as characteristics of a good forensic program: 1. It should exist for the student, and should be so balanced as to afford opportunity and appeal for all potential participants. . . . 2. It should be functional in nature, for today we recognize the increasing emphasis on correlation between education and life situations. 3. . . . it should offer a high degree of motivation. . . . 4. Lastly, it should embody those projects and situations that require the student to synthesize materials and ideas drawn from a variety of sources.[1]

If we were to make such an educational objective more specific, we would justify intercollegiate debating on the ground that it makes students better informed on some of the issues of the day; that it trains them to investigate a problem thoroughly, to evaluate significant evidence and sound argument; that it trains them to present their convictions effectively, to influence people to a desired end; and that it serves as a preparation for life.

I

In attaining these objectives both the British and the American debate procedures have shown both strengths and weaknesses. The Americans, basing their development upon the legal tradition and in recent years separating discussion from debate and tending again to emphasize tourneys, excel at careful preparation and at the collecting of valid arguments and significant evidence. The British, continuing the Parliamentary tradition and stressing intramural debates, excel at securing audience participation and at coming close to real life situations.

The British have their University Unions with debates weekly or fortnightly. Although different speakers lead the debate each week, the members of the Union consider themselves as a part of the debate and join in from the floor. There are no judges but, members of the audience vote on the merits of the question. Hence the young debater, looking forward, perhaps, to a career in politics, makes every effort to develop his ability to sway his audience to vote for his side of the motion. Realism is promoted, further, by using a new topic each week and by often inviting an important political leader in Parliament to uphold or oppose the immediate policy of the Government. The report of the recent Oxford-Bates debate concluded as follows: "The American team upheld a very high standard of debating. Next week we shall have Anthony Eden." Thus one week British foreign policy was attacked and defended from both a British and an American point of view and the next week a leading member of the Opposition introduced some other Government policy for debate.

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[1] "The Vanishing College Orator," QUARTERLY JOURNAL OF SPEECH, XXIX (February, 1943), 45-46.

Americans have always seen certain weaknesses in British practice. At times the young disputants seem more interested in swaying the audience by humor or cleverness than by argument or evidence. They try so hard to avoid boring the audience that they sometimes mislead; often they are merely entertaining. Sometimes, of course, they select topics designed to furnish an opportunity to "show off." Thus they debate "Is Monogamy Monotonous," "The Old Should Be Seen and Not Heard." British debaters in this country, moreover, have been criticized in the past for superficiality, for merely telling jokes and showing no real investigation of the topic of the debate. On the other hand, in England several years ago an American team was criticized for presenting merely a collection of quotations and statistics, garnished with prepared "smart sayings" and cut and dried "extemporaneous" remarks!

In the United States today, with discussion being set apart from debate, we are putting more and more dependence upon debate tourneys to fill our debate schedules. Tourneys certainly have a place in any well-rounded forensic program, but when they become the major part of the program, their educational values should receive careful scrutiny, with respect both to the institution and to the debater. A recent study of competitive debate states that tourneys are being used more and more because of less administrative work and expense and less work in preparation for the debater. How about our educational objectives?

Certainly tourneys and the decisions of judges tend to encourage careful preparation and investigation. Yet they employ only one topic, a practice that is educationally detrimental, rather than beneficial. With debate after debate on the same topic, initial thoroughness of preparation may lose most of its lustre and force in the face of dull and drab repetition; and at the same time concentration upon the one topic has precluded the pleasure of investigating and working over two or three others. The tourney may or may not afford an opportunity for more debaters to participate in the activity; at least it affords no opportunity for audience participation. In fact, in the tourney the audience is largely ignored. The tourney debater is playing a competitive game, not preparing for a life situation. In life even the lawyer seeks to persuade the judge to accept his arguments, not to decide who is the better lawyer. Although the better tourneys are now avoiding procedures which encourage debaters to defend first one and then the other side of a proposition, this practice still persists. It may be good training for some lawyers; its value to the citizen in a democracy is doubtful.

II

British and American debating can learn something from each other. For our part we can encourage the presentation of personal convictions on a number of the important issues of the day; we can put more emphasis on persuading the hearer and thus secure greater realism. At the same time, we can keep our thoroughness of preparation. Although there are many ways of thus getting closer to our educational objectives, one effective means is to encourage the revival of international debating. A team from Cambridge University is due in this country this spring. The Speech Association of America has a committee under the leadership of A. Craig Baird which is now attempting to arrange an efficient method of bringing foreign teams regularly to the United States and sending our teams abroad. The success of their efforts will give us an opportunity to broaden our debating programs.

To avoid some criticisms of the past, we can ask visiting debaters to discuss topics which promote the sincere exchange of British and American student opinion. Our visitors can be asked to make careful preparation and investigation of such topics. We can, also, work out some more equitable method of financing trips both ways across the Atlantic. Finally, host institutions can regard their visitors, not as freaks to furnish an alluring sideshow to attract audiences to the main tent of intercollegiate debating, but as participants with all assembled students in an exchange of views on a real issue of the day.

In brief, we can provide more preparation for life situations, more audience participation, more experience in persuasion than is now our habit. It will take some care and wise planning to bring about these ends. International debating alone will not bring us back to the educational objectives of debating, but it will help.

"A TALE OF THE BITTER ROOT": PAGEANTRY AS SOCIODRAMA

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THE enthusiasm for the historical pageant in America is based largely upon a desire of the community to glorify its past. Usually the pageant is presented to commemorate an anniversary. The event to be celebrated is reenacted as a colorful spectacle in which truth is sacrificed for effect, realism for sentimentality, simplicity for tomfoolery, and trained judgment for enthusiasm. As a result, the pageant, in spite of its popular appeal, has fallen into disrepute as a serious dramatic form and as a worthwhile community enterprise. There is, however, no good reason why the historical pageant, a community drama based on local history, performed out of doors by local actors, cannot be a theatrically effective medium for truthful community expression.

In its research program aimed at community unification through dramaturgy, The Montana Study[1] suggests that an annual historical pageant in which a community looked at its past in a genuinely analytical and critical way over a number of years could do much to integrate community life. The Study believes that this integration is essential to wholesome community living, that without it America is in danger of losing one of the more potent ideals upon which our democracy is based—a common interest in the community's welfare, and the feeling of belonging which that interest gives.

Stevensville, Montana, is a community with a historical background which offers unusually good possibilities for pageantry. Largely for this reason the Stevensville Montana Study Group was asked to work with the writer in organizing a sociodrama[2] in the form of a historical pageant-drama and to experiment with new techniques in the production of it. This challenge the group willingly enough accepted. As a result, on August 18, 1946, a Stevensville pageant called "A Tale of the Bitter Root" was produced in the local community park. It was unusual enough to warrant consideration not only as a sociodrama but as a new approach to pageantry.

The pageant was conceived and written by a committee of citizens of the community, none of whom had had any previous experience in playwriting. The drama they wrote dealt realistically, truthfully, and without elaborate overtones, with what had happened to the native Indians of the Bitter Root Valley between the years 1841 and 1891 as the result of the white man's invasion of their lands. In quest of material the committee scrutinized histories, diaries, records, and newspaper files, and interviewed numbers of "old timers." Whereever possible, and it was often, the actual recorded words of the historical personages of the drama were used in writing the dialogue of the script.

The first episode dramatized the arrival of the "Black Robe" missionaries in September, 1841, at the site of Montana's first mission, where Stevensville now stands. It told of the simple joy with which the Selish Indians received the faith of the white men and the civilization which that faith represented. The second episode dealt with the charge, issued in 1850 from the General Mission in St. Louis, to abandon and sell the property of St. Mary's Mission —the mission that had been created nine years before to serve the Bitter Root Indians—and with the futile protest of the resident priests and Indians. The third episode was written around a New Year's party in 1866 held at Fort Owen —formerly the Mission—celebrating the establishment of Stevensville as a trading center and the performance of the first white marriage in the Valley. The episode showed the sense of permanency the whites were already assuming in the Bitter Root and a determined, ruthless movement on the part of some land-hungry settlers to clear the Indians completely from the fertile Valley. The fourth and last episode dramatized the final departure of the Indians from the Valley for the Jocko reservation, if not under threat of force at least in the presence of the U. S. Army sent to the Bitter Root by the government to negotiate the departure. Chief Charlot, who had been the victim of falsified treaty, protested. (He had not signed a treaty, although a treaty bearing his signature was circulated in Congress.) Under pressure he finally agreed to lead his people out of their Valley only because in his own words, "My women and children are hungry and will starve this winter. My men are weakened by many sicknesses of the white men; they can no longer fight. For their sakes, I go."

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[1] The Montana Study is a research program set up by the State Board of Education designed to study community life in Montana, and it has established local study groups in several towns. The Study is supported in part by aid from one of the great foundations. The author of this article is with the Montana Study as Associate in Community Work.

[2] The word *sociodrama* was coined by Dr. J. L. Moreno. He prefers spontaneous sociodrama, but recognizes the use of rehearsed sociodrama.

The pageant told a true story of what happened to a tribe of peaceful, kindly, and intelligent Indians who were, in a period of fifty years, abandoned by a church they had welcomed with simple faith; lied to and tricked by a government they had wanted to respect; corrupted and cheated by "the superior race"; and at last ejected from their ancestral home by an army they had on occasion saved from disaster in battle against hostile Indians. It was a drama of willful aggression, the tragedy of a minority people first frustrated, then demoralized in order that the aggressor might take over their lands. This was the pageant the Stevensville people had the courage to conceive, to write, to produce, to see, and to let others see. They were fully aware, of course, that it was not without a contemporary parallel.

II

The drama required realistic treatment in production. It needed a large stage set against a background of mountains, forests, and trees; it needed horses, wagons, pack mules; it needed real Indians with their tepees, camp fires, colorful dress, and characteristic mannerisms; and it needed people, men and women, who could play convincingly the parts of pioneers. All these Stevensville could and did furnish.

The pageant was produced on the rodeo grounds of the community recreation park. The stage covered an area of roughly an acre which was planted, for the occasion, with firs and pines interspersed with Indian tepees. The background was the Bitter Root Mountain Range topped by St. Mary's Peak named in 1841 by Father De Smet immediately upon his arrival at the site of Montana's first mission a scene reenacted in the first episode.

The acting area that is the part of the larger stage where dialogue took place among actors was limited to the usual size of the legitimate stage. It was, however, the larger staging that made it possible to give the pageant-drama emotional power. For even as the necessary expository material was being delivered in the acting area, movements in the larger area built atmospheric effects which were not only interesting in themselves but which led naturally into the climax of each episode. During the last episode, for example, the Indians in the background moved restlessly around their camp fires while negotiations between Chief Charlot and General Carrington were going on in the acting area. When Charlot reached his decision to move his people, he sent word back to the Indians to prepare to leave at once. Even as Charlot was saying his last farewells to his sympathetic white friends, tepees were taken down, wagons loaded, camp fires stamped out, horses gathered for the final march, young braves chanted and danced powwows not off stage but all within sight of the audience. After Charlot had said his last farewell, he mounted a pony and at the head of his tribe—old men, women, and children following the wagons on foot— rode past the grandstand and bleachers and out of the stage area into the night. The audience stood as the Indians passed; many called farewell to Charlot; many not only among the audience but among the older Indians, wept, for the scene was one which many of the older people had lived through as children when the Indians left Stevensville on October 15, 1891.

The cast of characters was made up of local Stevensville citizens playing the historical white characters; and of Selish Indians, descendants of the tribe which had been moved from the Bitter Root to the Flathead Reservation in 1891, playing the Indian characters. In some cases the historical personages were played by the son or grandson; Chief Paul Charlot, present tribal head of the Selish, played the part of his grandfather, Chief Charlot, in episode four. Where there was no relative available, local business men, ranchers, cowhands, or ministers were selected to play certain characters because they in some way, resembled the historic figures they depicted. All actors, both Indians and whites, studied the characters they portrayed and many have asked to play the parts again in another year's pageant.

Because of the realistic dialogue, the open air stage, (no natural amphitheatre was available) the distance of the actors from the audience (over 2,500 attended) and the fact that many of the Indians spoke only their own language, it was necessary to devise a means of making the dialogue clearly heard at all times by all members of the audience. The technique finally evolved was to have the lines read, not by the actors, but by narrators speaking over a public address system. The actors performed their parts gesticulating and moving in synthesized harmony with the voices of their counterparts who spoke through microphones. These microphones were located in a booth hidden from the audience, yet placed in such a position that the narrators could watch the action, thus preventing any marked disparity between speech and action. Several rehearsals had familiarized both actor and reader with each other and with the script. Since light travels faster than sound it was possible for the player to start his action a split second after he heard the voice a considerable help in the difficult task of memorizing cues as well as lines. Since the drama was played at night under lighting not too sharp, the players were some distance from even the closest spectators, and the acting itself was only part of the greater stage picture, small discrepancies between actor and narrator seemed unimportant even when noticed.

The method has particular advantages in the field of community pageantry, because it relieves the untrained actor of the difficult task of projecting his voice in the open before large audiences. It gives him greater liberty of movement and position, and it gives the person reading the lines greater opportunity to concentrate on effective delivery. The stage director gains some of the same freedom in the use of movement with men, animals, and heavy properties that the motion picture director enjoys. During the long expository passages of historical pageantry the director can invent all sorts of related business for the eyes of the spectators while they absorb without effort the lines clearly projected to the furthest corner by the public address system. For example, throughout the whole of the third episode of the Stevensville pageant, guests kept arriving on horseback, in wagons, and on foot, while dialogue among the main characters was developing the story. Many of these arrivals created amusement, all created color. All added to, none detracted from, the main theme of the story.

There was, of course, the feeling on the part of some of the actors that they could not interpret their parts as well in pantomime as they could have if they actually had been speaking the lines. Yet whatever defect this may have been was quickly overlooked by the audience in its pleased surprise at being able to relax and hear the story related smoothly and clearly even as they watched the spectacle unfold in the large acting area. After all this was (and what audience today is not?) a movie-trained audience and this technique is not unlike certain moving picture techniques.

There is no doubt that the technique permitted a more powerful expression of the drama's theme of group tragedy. By using this method, moreover, it was possible to perform the story as living, realistic drama. When played under the stars, against a background of nature, in the actual setting of the events enacted, the story seemed to be the truth it was, and not the whimsical display of theatrical affectations such as we have come to associate with the word *pageant.*

III

In the minds of the people taking part, however, the success of the pageant as a performance was always secondary to its success as a community enterprise. Probably the two cannot be separated, for one depended on the other. The fact that the pageant was so well received by such a large audience (an audience more than three times the population of the town) warmed the hearts of those responsible and gave all citizens a common pride in their town's history as well as in their own achievement in dramatizing it. The pageant was held not to celebrate any particular event, but as part of the community's program to build an enriched cultural life within itself and to provide a central activity around which people in all walks of life could work together toward a common objective.

The chorus used in connection with the pageant was the combined choruses of the three local churches. The narrators included the two Protestant ministers and the Catholic priest and, what was considered a triumph of unity, the secretary-treasurer of the Farmer's Union and the Master of the Grange. Father De Smet was played by a prominent Mason, and Major Owen, a Protestant, by a Catholic. The writing and research committee was composed, among others, of a Harvard graduate, a day laborer, a college student, and the wife of a cattle ranch foreman. A dude rancher and his wife did the make-up, and a grand old lady whose youth dates back to the nineties had charge of the costumes. The playing together of white men, who now prosper in the fertile Valley, and the Indians, whose ancestors once roamed that land at will and in freedom, is in itself an example of the tolerance a common effort can create. This was an effort of the entire community, everyone shared the work and the success.

IV

It is planned to make the Stevensville pageant a yearly affair. The same material will not be used again; different phases of the town's history will be depicted each year. Toward this end several committees will function during the winter and spring. The research and writing committee will plan and prepare the script; a music group will plan, rehearse, and write some music for next year's pageant; some will organize a theatre group for training in acting; another group will learn and practice old-time dances, and the executive committee will coordinate the whole.

But, whether a yearly pageant is to materialize as a medium for community unity depends on the larger community itself. The project has been well started by The Montana Study Group, the citizens are aware of its possibilities, and there is a great deal of enthusiasm and very little pessimism. Yet to sustain interest in such a project, however worthy, is difficult.

Three things, however, seem to augur well for the pageant's continuation. First, the committee has money in the bank, money left over after all this year's expenses were paid. The money in itself is not so important, but it does stand as a symbol of a kind of success that counts much with many people. Second, the pageant went on this year without exhausting the people either emotionally or physically. Not all the community took part, but so many did that the work and responsibility could be distributed so that the pageant was not a burden on a few. Third, the general interest both before and after the performance made the people of Stevensville realize that they have a history and a background of general interest to people outside their own community. This, more than anything else, may nourish a community spirit which may well find its natural expression in the annual repetition of the type of truthful historical pageant inaugurated with "A Tale of the Bitter Root."

DRAMATIC RITUAL AS OBSERVED IN THE SUN DANCE

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TO the average drama major who finds himself enrolled in a course in the history of the theatre, the origin of the drama embedded as it is for him in descriptions of early Greek Dionysian rites, may seem remote and intangible. He is told that the birth of drama is found in religious ritual; that through dancing and pantomime the desires of primitive man were made known to the gods; that ultimately various forms of vocal expression were developed. Out of antiphonal responses and using masks as an aid in impersonation, the leader and the chorus, he discovers, laid the groundwork for drama and for the art of acting. The student may attempt only vaguely to visualize vine-clad revellers frolicking through the streets of Athens, chanting in praise of the deities. Events that happened six centuries B. C. he may only too readily dismiss from his mind as of doubtful relevance to Western drama as he knows it today. In any case, he may not realize that examples of rituals and dances by modern primitives are relatively close at hand.

I

Although many of the ceremonials of the western tribes of American Indians have undoubtedly been adapted and commercialized to meet the demands of the curiosity-seeking tourist, yet there are in some areas annual festivals which still embody customs and practices that may have been followed for generations before the Dionysian rites were held. Such is the case with the ceremonial dance to the Sun, performed by the Bannock and Shoshoni Indians during the summer solstice, at the Buffalo Lodge on the Fort Hall reservation near Pocatello, Idaho. Here may be found the processional, the leader and chorus, the mask in war paint, the symbolism, the rhythmic response, and the eloquence in oratory such as are found in the rudiments of early drama in other civilizations. The Indians use the vast, sagebrush-covered sweeps surrounded by the raisin-hued desert mountains for their stage setting; their protagonist, the blazing summer sun; their actors, the shaman[1] and his dancers. To the accompaniment of drum beat and chants they perform their annual dance as a sacred rite. It is an inspiring sight to see the intensity of emotion displayed in the measured rhythm of the dancers, and one catches from this the freshness and simplicity in which the Indian portrays his native art.

The Sun Dance originally was a great tribal festival of the plains Indians who gathered in the summer when the grass was high and there was an abundance of buffalo for the hunt. Its purpose was varied: vows of atonement and propitiation were fulfilled; the dead of the year were mourned; formal recognition was given to men who had distinguished themselves the year before; intertribal affairs were settled. But the main feature was the communal thanksgiving to the Great Spirit for blessings from Father Sun, and prayers for health and for an abundance of food for the coming year.[2]

The Sun Dance ceremonial as observed today is in many ways only reminiscent of the dance performed by the plains Indian. Then, the dancers, in order to demonstrate their bravery and to win approbation of their tribes before going into battle, or to fulfill a vow made, submitted themselves to a form of self-torture. Lacerations were made through the fleshy parts of their chests and backs, and skewers were thrust through the flesh. Leather thongs tied to the ends of the skewers were in turn secured to a long thong tied to the top of the Sun Dance Pole erected in the center of the medicine lodge. The dancer, gazing steadfastly at the sun, advanced to the pole and retreated, pulling against the thong until he eventually managed to tear himself loose.[3]

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[1] *i.e.*, medicine man and priest.

[2] F. W. Hodge, *Handbook of American Indians North of Mexico* (Washington, Government Printing Office, 1912), II, 649-652.

This form of the dance, considered barbaric by the United States government, was forbidden, and consequently the entire festival has been abandoned by the majority of the plains tribes. The Bannocks and Shoshoni, however, have continued the festival, and the elements of endurance and sacrifice have been replaced by the voluntary abstinence by the dancers from food and drink for the three days and three nights of participation in the dance.

The government could forbid various features of the original Sun Dance but it could not quench the deeply religious desire of the Indian to express in ceremonial dance his obligations to the power which gives him life and sustenance. The Indian does not worship the sun, but he sees in it the greatest manifestation of the love of the Great Spirit for his children. Since the sun makes things grow, he addresses it as "Father." The emphasis of the Sun Dance today is on the purification from disease and the healing properties of the sun, as well as on supplications for a good harvest for the coming year. Those participating in the dance are, for the most part, men who have some sickness themselves and who dance with the belief that by so doing they will be cured. Also, there are young braves who dance as proxy for friends too ill to be in the rigorous rites themselves.

II

The location of the dance is some distance away from the usual habitation of the tribes; in this instance, on a bluff of high ground overlooking the rich bottom land of the reservation. Several high forked poles standing at various locations on the plateau testify to the observance of the dance of recent years, as the poles are left standing after each dance and are not used again.

About the area, arranged in a great horseshoe facing the east, are the white tepees and the willow-bowered shelters erected to house the members of the tribe and their visitors. This circle of tepees signifies the horizon; and the medicine lodge, which is ultimately placed in the center, symbolizes the earth, the home of man.

The construction of the medicine lodge where the dance is held is done in a definitely dramatic fashion. A party is selected to go to the river bank and choose a cottonwood tree for the pole. They "count coup" and attack the tree, hew it down, bring it back victoriously to the chosen spot, and set it in the ground. Stripped of its branches, it has at the top two sturdy boughs which are sawed off a few feet above the fork. Into this crotch are inserted twelve long poles, which, radiating out to the sides and supported by stakes, make a framework for the lodge about sixty feet in diameter. Birch boughs as well as cedar and willow branches are then placed around two-thirds of the circle to form a shelter, and to fashion small bowers or cubicles where the dancers may relax. The area facing the east is left clear; also, the top of the lodge is open to the sky.

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[3] George Catlin, *North American Indians* (London 1841), I, 232.

The pole in the center, typifying the sun, is now decorated. Green and yellow flags or multicolored streamers, signifying the powers of the universe, flutter from the tops of the forked pole. In the crotch great bundles of fresh willow branches are secured as a symbol of new life. Below the fork on the trunk of the pole and facing west is fastened a stuffed buffalo head. The buffalo bull in its strength and majesty typifies the power and might of the sun. Great bunches of sage have been thrust into his mouth and nostrils. On the east side an eagle, the king of birds and the symbol of the earth, is mounted, the wings outspread.

The medicine lodge is not erected until the day of the dance, which begins with a ceremony and prayer to the setting sun. In the high altitudes the sun in July does not set until eight o'clock, and after it has disappeared from sight, the sky is golden with afterglow.

III

An hour before sundown a dignified old Indian, mounted on horseback, dressed in his customary best "store clothes," a tall black felt hat ornamented with a beaded band and downy eagle feather surmounting his traditional pigtailed hair, begins slowly to circle counter-clockwise around the camp. Before each lodge he pauses, and announces in the melodious Shoshonean tongue that the Sun Dance is to begin. Then one of the musicians brings out the great double-faced drum and places it behind the lodge, facing west where the first ceremony will be held.

Filing out by twos from a shelter of boughs where the dancers and priests have been performing rites for purification, some thirty blanketed figures are silhouetted against a glowing amber sky. Facing the west, they say a prayer thanking the Great Spirit for sending them the rays from Father Sun that day. After they discard their blankets, the shaman leads his dancers toward the lodge, which they circle before entering.

The dancers are stripped to the waist, where a wide beaded belt secures a skirt of cloth or a shawl, wrapped sarong fashion about the body and extending almost to the ankles. Various colors and materials are used, the preference being for a Spanish type silk shawl with a deep fringe. The older Indians have long hair braided into two plaits into which bright colored ribbons or strips of fur have been woven. The younger Indians wear their hair short, some with definite evidence that it has not been long since they escaped from the shears of a G.I. barber.

All wear as a talisman about their necks, suspended on a cord and ornamented at the top with a beaded medallion, the skin of a small animal, ermine or weasel. Also, held by a leather thong or bead chain about the neck is the eaglebone whistle mounted with a downy eagle feather on the end. This the brave holds in his mouth while he is dancing, blowing shrill blasts on it at every step. Tied to his little fingers by string, so as to be of easy access, are the two short downy plumes which he holds upright in his hands as he dances. These feathers on his whistle and in his hands are symbolic of the breath of life, as the movement makes them flutter softly in the dance.

The dress of the shaman differs slightly from that of the others in that he wears a head dress composed of a strip of red cloth wound about his head to secure two large downy eagle feathers, mounted on either side of his head. His face is painted with grey clay. His feet, as are those of all the dancers, are bare.

The orchestra and chorus find their places on the southeast side of the lodge. Ten men sit around the great drum and beat out the rhythm, each holding two willow sticks wrapped with twine and bits of cloth. Seated close to them are a group of squaws, who, holding sprays of green willow in their hands, keep time to the music by waving the wands up and down as they sing.

The shaman and his dancers enter the lodge and stand in front of their rush-strewn bowers, facing the Sun Dance Pole. He raises his hand for silence and recites a long prayer which all devoutly observe. Then the challenging beat of the dance music is played, accentuated by the high staccato of falsetto voices. The shaman, with eyes fixed steadfastly on the buffalo's head on the Sun Pole, eagle whistle vibrating shrilly, and hands outstretched with eagle feathers keeping perfect time to the music, advances toward the pole and then hops slowly back to his place. One by one the dancers accept the challenge, select the narrow radius which they will maintain in advancing and retreating to the pole, and gradually enter the dance. To the casual observer there is nothing spectacular about the step. It is usually a hop, feet together, forward to the pole and back, the arms keeping time to the music and the incessant blasts of the eagle whistles. Each dancer, obligated to dance as much as possible, chooses his own turn to join the dance or rest and watch the others. His intense, almost self-hypnotic gaze at the buffalo head, his complete inner absorption in what he is doing, and his complete abandon of his body to the music and rhythm are compelling and impressive.

There is a sharp tattoo on the drums, and then silence, a rest period for drummers and dancers. In the interval some of the older Indians advance from the spectators, and, addressing participants and orchestra, tell of their adventures in bygone days. Here is a lesson in oratory: dignity, poise, variety in pitch and rate, controlled emphasis, and, most marked of all, a rare freedom and grace in eloquent gesture.

IV

The Sun Dance ceremonial is not all dancing; it is interrupted by various rituals and religious observances. The most elaborate of these is the final sunrise ceremony. At dawn the shaman and dancers are assembled in front of the Sun Dance Pole facing the eastern sky. With whistles blowing and arms outstretched holding the soft eagle feathers in their hands, the group proceed to "beckon" or "wave" the sun up over the hill. As the first beam of light shows over the shadowy outline of Mt. Putnam, the braves catch the rays on the tips of their feathers and guide them to their bare bodies in caresses. The Indian believes there is great potency in the first rays of the sun. "The first rays of the Sun are like a young man; they have not yet spent their force or grown old."[4]

After a prayer in which the dancers prostrate themselves, forming a circle on the ground, completely covered by their blankets, the shaman indicates that the time has come for healing. Three dancers step forward, their blankets dropped from their shoulders. With an eagle wand made from the stiff wing plumage of the bird, the shaman taps one of the dancers on the head, shoulders, and chest. Then, pressing his hands downward, groaning audibly the while, he pushes the imaginary pain out of their bodies, with moans climaxing in an impressive grunt. He cups his hands together and blows toward the sun in two sharp puffs, taps his hand smartly with his eagle fan as if to dismiss all trace of the pain, and then proceeds to the next dancer to repeat the formula. At the end, he signals to the dancers who proceed to pat themselves over their bodies, as if they were applying the rays of the sun as restorative to their sick members. The ritual over, the dancers are granted a rest period for an hour. During this time they apply fresh paint to their faces and bodies, and don new and more ornate attire in beadwork and shawls.

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[4] H. B. Alexander, *Mythology of All Races* (Cambridge, Mass., 1916), X, 87.

The final dance is quickened in interest and intensity. The songs are more frequent; the rest periods are shorter. Older men and women taunt the dancers, inciting them to greater effort by harangue and ridicule. Orators discourse lengthily on the greatness of the tribe. The drums beat, and the song invites the willow wands of the women to dance ecstatically up and down, up and down, in accelerated tempo. Great sprays of pungent young sage and purple-flowering spiked mint are brought to the dancers. They gratefully thrust the cooling freshness into their belts, or wrap the sprays crown-fashion about their hot brows. They continue to dance back and forth in the paths that have now been cut to furrows two or three inches deep in the alkali soil by the beat of their bare feet. The dance continues until noon when a chief gives the signal to the shaman and the ordeal of the Sun Dance is accomplished. A shout goes up, and the dancers in exhaustion throw themselves onto the rush-strewn floor of their bowers. A canvas, decorated with a pictograph of Indian life, is stretched across to give them privacy. Two Indians bring in buckets of water into which a little clay has been added. After a ceremonial prayer of thanksgiving over it, said by one of the chiefs, a single cup of it is given to each dancer—his first drink in seventy-two hours.

While the dancers are relaxing and dressing, a great shawl is placed before the Sun Pole, and the Indians place upon it gifts for the dancers: money, yardage of cotton and rayon, shawls, and blankets. A horse is brought in, great circles of yellow ochre adorning its shining flanks, and it is presented to one of the dancers as a gift from the sick person for whom he danced. The shaman leaves his dance garments at the foot of the Sun Pole, as do some of the other dancers.

The ceremonial over, the crowd disperses gradually to prepare for a feast of barbecued meat. Each dancer is presented with a watermelon a symbol of food and drink in one plant. The banquet and the exchange of courtesies and gifts with visitors from neighboring tribes, completes the Sun Dance observance for the year.

No one who follows the various ceremonies of the Sun Dance can fail to be impressed by the simplicity and beauty of the rituals, and above all by the sincerity and faith of the participants. Even though one may find merely the vestiges of the old dance as performed by the plains Indians, and even though there are inevitable touches of tourist influence, there are still enough of the elements of primitive dance ritual remaining to make the occasion of intense interest to students of the theatre.

MACREADY'S PRODUCTION OF MACBETH

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Nor Pen nor Pencil can the Actor save,
The Art, and Artist, share one common Grave.
—GARRICK

THIS article is an attempt to test the commonplace expressed by Garrick. It is based primarily on a manuscript prompt book in the Seymour Collection, Princeton University Library, with such added details as are indicated in the footnotes. To give as much of the effect of the production as possible, I have largely omitted quotation marks. Naturally, it is an *ideal* production. Macready played the role many times between 1820 and 1851, and there were bound to be variations, bits of business added and dropped out. In the following description the action is as seen from the audience, and certain scenes for which I have found no business beyond entrances and exits are silently passed over. This does not, I believe, involve the omission of anything significant or unique.

I

The stage lamps are dimmed, as the curtain rises to the sound of rain, thunder, and lightning. In the center of the darkened stage stand the three weird sisters heads together,[1] three horrible figures whose beards and short kirtles give them a definitely masculine appearance.[2] After a moment, they separate, the first witch moving directly back, the second to the right near the curtain, the third to the left. Suddenly the first witch turns and cries, in a masculine voice:

> When shall we three meet again
> In thunder, lighting, or in rain?

The other sisters answer from their positions, and as the third witch says, "There to meet with Macbeth," an ominous roll of thunder punctuates the line. At the end of the brief scene the sisters slip stealthily from the stage, the first and third witches about half way back from the curtain on the left, the second witch near the curtain on the right. In this brief moment the theme of tremendous evil has been suggested to the audience by these three supernatural beings, meeting as it were for a conference, and then going at once about their words of darkness.

As the stage lamps are turned up, there is a flourish of drums and trumpets and from a few feet above the spot where the second witch disappeared enters the first of a series of majestic processions, (introducing) the countertheme of royal power. Two chamberlains come first, then King Duncan who moves to the middle of the stage for his opening lines. He is followed by Malcolm and Donalbain together, a physician, Lenox, three officers, and six lords. The procession is halted by the appearance, from downstage left, of the Bleeding Officer supported by two soldiers. At the end of the Officer's communique, a trumpet sounds offstage to preface Rosse's further report of Macbeth's valorous deeds.

At the conclusion of the scene, the lamps dim once more as the procession makes its exit, and when the curtain next rises, in the foggy darkness, the first witch is alone in the center of the stage. After a moment the second witch enters from the right, and the third from the left, and they report their adventures. As the first witch declares, "I myself have all the other," the lights begin once more to dim up gradually, and at the end of her speech, "Look what I have," an offstage march begins, *piano,* on the right. During the weird sisters' dance, the lights continue to rise, and the mist and clouds (gauze curtains) slowly disperse, revealing the barren, rocky heath stretching into the distance. Two spindling trees, one at right and one just left of center, accent this barrenness. In the distance, on the right, part of Macbeth's army comes into sight, and we hear Macready's voice, "Command they make a halt upon the heath," followed by a series of "halts," delivered by the prompter and his assistants in as many voices as they can summon. The martial music ceases. The three witches are by this time lined up on the left side of the stage, awaiting the entrance of Macbeth.[3]

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[1] *Prompt Book,* Princeton University Library. An interleaved copy of Oxberry's edition, London, 1821. Inscribed in MS, *"Haymarket, Oct. 28th. First night Mr. Macready's farewell engagement."* Unless otherwise noted, all the business described is from this prompt copy.

[2] *The Spectator,* X (1837), 1072.

He comes in, from the back at right, crossing a rustic bridge in the center, and walking towards the footlights like a warrior returning homeward flushed with victory,[4] glancing at the sky as he says, "So fair and foul a day I have not seen."[5] He is average height, something under six feet, and he speaks with a quiet voice which suggests subdued power.[6] His wig is short and black, and a clipped beard and moustache outline his face. He is wearing a knee-length garment which suggests a kilt, a beret with badge and feather, and a plaid scarf thrown over his left shoulder. In his right hand he bears his baton, on his left arm a small round shield.[7]

Banquo is with him, on his left, as he sees the witches. When he asks, "Are you aught that man may question?" each witch lays the forefinger of her right hand on her lips and with her left hand points at Macbeth. Macbeth turns to the witches, his right hand raised in surprise, his left clutching his scarf, his eyes wide and his mouth slightly open.[8] The witches then address the hero after each "Hail" pointing with a crooked finger. After their predictions, they start to withdraw, and Macbeth crosses to them with, "Stay you imperfect speakers," in a curt and fretful manner.[9]

The King's messengers arrive, convey their information, and are thanked for their pains. They bow and confer on the left, moving upstage to center as Banquo goes up to speak with them (l. 127), leaving Macbeth alone, on the apron, for his soliloquy. This is spoken with an air of brooding revery[10] and he exlaims, as if endeavouring to deceive himself, "This supernatural soliciting cannot be ill"; and then continues, in a startled and hurried maner, as if a thought of indefinable evil shot through his mind, "Cannot be good."[11] From this moment on, Macbeth is an altered man, shaken by dark emotions, the slave of fate: "If chance will have me king, why chance may crown me."[12] He is in fact so wrapped in his horrible imaginings, that unconscious of his companions he works across the stage to the right before they break in upon him. Recalled to his senses, he speaks to his friends with overdone warmth,[13] as Banquo goes once more up stage across the bridge and pantomimes orders to the army waiting off right. The martial music resumes as Macbeth orders them towards the King, and the curtain falls on the general exit.

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[3] See illustration in George Scharf, Jr., *Recollections of the Scenic Effects of Covent Garden Theatre during the Season 1838-9* (London, n. d.), "Macbeth Act 1 Scene I."

[4] *Theatrical Journal,* I (1839), 277-279.

[5] Arthur Colby Sprague, *Shakespeare and the Actors* (Cambridge, 1944), p. 231.

[6] *Literary Gazette,* Jan. 17, 1820.

[7] Scharf, *loc. cit.*

[8] *Illustrated London News,* XVIII (1851), 177. Macready, objecting to Maclise's painting of the witches as too horrible, thought that "a horror can be better conveyed by a feeling of alarm exhibited in the face that looks at it."—Lady Pollock, *Macready as I Knew Him* (London, 1885), p. 58.

[9] *Political and Literary Journal,* Oct. 13, 1849.

[10] Westland Marston, *Our Recent Actors* (London, 1890), p. 50.

[11] New York *Mirror,* IV (1826), 95.

[12] *Theatrical Journal,* I (1839), 277-279.

Before it rises again on the fourth scene the music shifts to a Royal March to reestablish the countertheme. Once more from the right enters the royal procession: two chamberlains, Duncan who goes to the center, Malcolm and Donalbain who cross to the left, Rosse and the physician who come down right, and three officers who group themselves behind the King. After Malcolm reports on the death of Cawdor, a second procession enters on the left: Macduff and Lenox, who cross to the right, Macbeth and Banquo, and six lords, one of whom, carrying two banners, kneels and lays them at the King's feet, as a symbol of the newly won victory. He leaves, on the right, at the end of Duncan's first speech. Macbeth's manner during these early speeches seems a combination of bewilderment and agitation. The King, having created Malcolm Prince of Cumberland, obligingly withdraws upstage with Banquo and the other courtiers, leaving Macbeth alone for his aside and exit to the right.

The fifth scene establishes for the first time the third theme of the production—the domestic situation, which is to be contrasted with both the royal power and the force of Evil. Lady Macbeth enters, reading the letter, through an opening at the left. Soon her husband arrives, from the right. They embrace, and she greets him; but through her speech his restlessness is apparent, his lips moving involuntarily until at last the words burst from him: "My dearest love, Duncan comes here tonight." In reply to his Lady's, "And when goes hence?" he says quickly, "Tomorrow," as if merely stating a fact, pausing for a second, looking at her, and then continuing with a lower tone and a slow and conscious manner, "as he purposes."[14] The significant pause is repeated by Lady Macbeth as she says

He that's coming
Must be provided for; [*pause*] and you shall put
This night's great business into my despatch.

After the curtain, the lights dim for the arrival of Duncan by night, the Royal March is played, and the royal procession enters for the last time, from the left. First come a seneschal and four officers who go at once to the castle gate at center; next, two chamberlains with torches, Duncan, Malcolm, Donalbain; Macduff, Banquo, and Fleance in a group; Lenox, Rosse, and the ubiquitous physician, in a group; and six lords (gentlemen of the ballet) to fill up the gaps. A counter procession begins to arrive on the scene from the castle, during Banquo's description of the establishment. This is led by four servants with torches, followed by six ladies, Lady Macbeth, and Seyton with a torch—a crowded scene, made colorful and glittering by the torchlight. To this is added music from offstage, as Duncan begs to be conducted to his host; and the doubled procession moves with dignity into the castle: Seneschal, four officers, two chamberlains, Duncan and Lady Macbeth, six ladies, Malcolm and Donalbain, Macduff, Banquo, and Fleance, the physician, six lords, and four servants. This series of processions, each larger and statelier than the last, establishes the background of majesty against which the story unfolds. The music continues, with gradually diminishing volume, until the scene is changed.

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[13] Marston, *loc. cit.*

[14] New York *Mirror, loc. cit.*

The seventh scene is an anteroom in the castle, during the state banquet in honor of Duncan. A lamp is burning in the room, and at the back of the stage on the left is the entrance, beyond which, occasionally, servants pass from right to left bearing torches and dishes of food, a thoroughly domestic and realistic interpretation of the original stage direction. Through this rear door enters Macbeth, to read the first of the great soliloquies with uncommon vigor and freshness, with naturalness, as if thought were suggesting thought.[15] At the end of the soliloquy, Lady Macbeth enters through the same opening. As Macbeth declares they will proceed no further in this business, she takes his hand in anxiety; but on "Such I account thy love," she throws him off, hoping by scorn to affirm his purpose. Macbeth, preoccupied, taut, "I dare do all that may become a man," crosses abruptly to the left, "Who dares do more is none." As the scene ends, the music begins again, quietly, increasing to a crescendo as Macbeth exits.

II

The opening scenes of the second act are played in the courtyard of Macbeth's castle, an enormous walled square filling the entire stage, with a main arched entrance at the center rear, under a heavy tower, and two smaller doorways at the front, on the left leading to Duncan's apartment, on the right to Macbeth's. The curtain rises as the lamps are dimmed. From the King's chamber enters a servant with a torch, crossing the stage. He is followed by Banquo bearing a diamond ring (cf. l. 15), Fleance, and another torchbearer. Macbeth with Seyton enters from the center door and converses with Banquo, standing a little to the left and slightly upstage of him. Fleance stays close to his father's left hand until their exit, center. Macbeth, having sent Seyton off right with a touch of almost paternal consideration, is alone, silent, like a man on the verge of fateful action,[16] when suddenly, raising his hand, he sees the dagger wavering about in the air.[17] He does not start at it at once, as if it were "tangible to the eye." Rather, he keeps his eye constantly on the painting of his fear, recoiling and advancing to the dread object of his struggling excitement, and finally drawing his dagger.[18] The whole soliloquy is delivered with a ghastly expression of imaginative terror, the earlier portion at once majestic and awful, with one of Macready's typical elisions: "There's no such *thingitisthe* bloody business. . . ."[19] As he comes to the end, the bell strikes twice, off left; in an almost imploring voice he cries,

Hea-hear it not Duncan, for it is a knell,
That summons thee to heaven or to hell,[20]

pointing upward and downward.[21] He disappears into the King's chamber, with a crouching form and a stealthy, felon-like step, pausing when part way through the door so that his left leg and foot remain tremblingly in sight for a moment.[22]

The sounds of rain and thunder roll forth loud and long as Lady Macbeth comes on stage, and continue until she is firmly established in the center of the scene. Thunder punctuates her speech, after "stern'st good night," after "Whether they live or die." At this point the storm breaks out afresh, and Macbeth's offstage cry and his Lady's speech are muffled by it. Suddenly, Macbeth rushes on stage, two daggers clicking like castanets in his hands; he stops, bent backwards as if shot through the breast with an arrow.[23] His face is white, his hands and daggers stained with gore.[24] In a broken and terrifying whisper, he says, "I have done the deed. Didst thou not hear a noise?" He infuses additional pathos into his need of blessing by repetition:

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[15] *New Monthly Magazine*, December, 1827.

[16] *The Examiner*, Oct. 4, 1835.

[17] Sprague, p. 239.

[18] Charles Durang, *Philadelphia Stage*, Chap. 32. (Scrapbook, Harvard College Library, Theatre Collection.)

[19] John Genest, *Ana 1819-1831*. (Scrapbook, Harvard College Library, Theatre Collection.)

[20] *Spectator*, Nov. 11, 1837; Genest, *loc. cit.*

[21] Sprague, p. 408, quoting *John Bull*.

[22] Marston, p. 50; Sprague, p. 240. "In contrast with the erect, martial figure that entered in the first act, this change was the moral of the play made visible."—Marston, p. 51.

> 'Amen'
> Stuck—stuck in my throat.[25]

Lady Macbeth takes the daggers and goes into the King's chamber, shutting the door behind her. The knocking commences; Macbeth's lamentations for his lost innocence become fearfully bitter. As the Lady returns, he buries his head in his arms, and the knocking continues until his savage howl,

> Wake Duncan with thy knocking. I would thou couldst![26]

He stands with his face turned from his wife and his arms outstretched to the irrecoverable past. As she drags him from the stage to their chambers, nothing remains but darkness and the sound of knocking.

After a moment, Seyton enters from down right, crosses to the main gate and admits Macduff and Lenox.

> MACDUFF. Was it so late, friend, ere you went to bed, That you do lie so late?
> SEYTON. Faith sir, we were carousing till the second cock.
> MACDUFF. Is thy master stirring?

So much for the Porter Scene. DeQuincey to the contrary notwithstanding there is to be no relaxation of the tension.

Macbeth, now dressed in an enormous night robe, enters from his apartment on the right; the lights are raised "a little near ½," and Seyton exits below him. Macduff goes left to awaken the King, and Lenox remains to describe the wildness of the night to the murderer. He is interrupted by Macduff's shrill cry of "Horror," from within; and the lights come up still more as Macduff rushes on with his information. As Macbeth and Lenox go into the King's chamber, Macduff, crying "Ring the alarm bell!" rushes up to the center door. The bell responds, a solemn, measured tolling, through the next twenty lines. Macduff comes down the stage and the courtyard fills rapidly with a milling, wondering throng. Banquo and Fleance come in from the right, Malcolm and Donalbain from the left, followed by Rosse. Four officers hasten in through the center door at the back, from the right, with six lords, eight attendants, and a seneschal close upon their heels. These latter, with claymores drawn and glittering in the half light, add to the ominousness of the scene. Meeting Banquo, Macduff exclains, "Our royal master's murdered!" and the whole crowd takes up the cry, "Murdered!" Macduff explains to Malcolm and Donalbain that their father is dead; the alarm bell ceases to toll. Macbeth, speaking of the dead guards, repents

> That I did kill them [*'very quick'*]

and a moment later the scene ends with a spectacular tableau. Banquo pledges to avenge the king, Macduff declares, "And so do I," and the whole mob, flashing their claymores in the semi-darkness, echo them, "So all."

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[23] Sprague, pp. 242, 409.

[24] *Theatrical Inquisitor,* XVI (1820), 402. "Looking glass—Lights. Dagger and Blood. R. H."—*Prompt Book.*

[25] *Examiner,* May 15, 1836; Genest, *loc. cit.*

[26] *Theatrical Inquisitor, loc. cit.; Political and Literary Journal,* Oct. 13, 1849.

III

Banquo is alone on the stage as the first scene of the third act begins, considering the apparent fulfillment of the prophecies of the weird sisters. As he reaches the line, "by the verities on thee make good" the center doors at the back are opened and a new royal procession enters to cut short his soliloquy: six lords, two officers, Seyton, Lenox and Rosse, Macbeth and Lady Macbeth, the physician (who seems to go with the crown), and eight ladies. While Macbeth is sending Banquo and his son into the trap prepared for them, Lady Macbeth fondles Fleance, an action which is at once a ghastly irony and a softening touch of nature. Macbeth falls to thinking out loud about his bloody cousins who are "filling their hearers with strange invention," but he is recalled by Lady Macbeth who, fearing his unpractised skill in such matters, touches his shoulder, and he changes the subject.

The brief scene between Macbeth and his wife (III, 2) is full of pathos and remorse.

> Duncan is in his grave;
> After life's fitful fever *he* sleeps well,

is spoken in tones of hopeless yearning, and his heavy sigh trembles through the theatre.[27] And, as Lady Macbeth questions him as to what is to be done with Banquo and Fleance, he turns from her with a furtive look—the guilty man is alone, isolated even from the partner of his crime. He gives a sinister, ill suppressed laugh:

> Be innocent of the knowledge, dearest chuck,
> Till thou applaud the deed.[28]

The banquet scene is truly spectacular. As the curtain rises, a great hall is revealed. At the center of the back is a raised dais with two throne chairs, one on the right for the Queen, one on the left for Macbeth. A page stands beside each, and below them, Seyton on the right and the physician on the left. Directly before the dais on the floor level is a table, with two chairs at either end; two more large tables are placed obliquely at either side of the stage, extending from the middle almost to the footlights. Lenox is seated at the right hand table, on the inside of the front end, and various guests are distributed in other seats. At the back, on either side, are grouped soldiers. The tables are piled high with most splendid fruits, and gorgeous dish covers glitter in endless perspective.[29] Servants, gathered at the center table, move to right and left to serve the banqueters and music adds to the high festivity of the beginning.

As Macbeth speaks, the music stops, and he comes down to the center table, among his guests. For a moment he greets them, royally, then, seeing the Murderer, walks to the footlights, where the Murderer joins him to report the death of Banquo and the escape of Fleance. Lady Macbeth reminds him of his duties, and he returns to the left of the center table, where the servants have grouped themselves. He fills a huge beaker from a wine jug, and drinks to the health of the company. Lenox begs him to sit, and the servants withdraw to the other tables, disclosing the ghost of Banquo seated at the right end of the center table (he entered through a trap and was hidden by the gathering of servants). Macbeth puts down his beaker, as Lenox points to the chair in which he is to sit. Banquo turns slowly to face Macbeth, pale as chalk, with a vermilion gash across his throat. "Which of you have done this?" cries the King, and instantly all the noise of festivity ceases as the company turn to look at him. Rosse bids them rise, and they get quickly to their feet; but the Queen orders them to sit, and on her reassurance they return to their stools. Macbeth meanwhile has been shuddering and trembling before the glance of the avenging spirit and endeavouring to shield his eyes from a sight that seems almost to burn them.[30] His wife crosses down to him from her throne and, taking his right hand, asks, "Are you a man?" and endeavours to pour courage into him by pointing out, "You look but on a *chair*." At this, Banquo rises "Prithee see there! behold! look! lo!" cries the King, and the company obeys. Macbeth's courage begins to return, his voice hardens, his body tenses, and he gazes boldly on the ghost.[31] During the remainder of Macbeth's speech, Banquo moves slowly backward and off the stage near the curtain on the right. Macbeth, still shaken, clutches the empty chair with his left hand, to support his slumping body.[32] Lady Macbeth goes upstage to draw the attention of the guests from her husband. He comes forward to muse upon ghostly revengers, and the servants move, four to the right, three to the left, one staying at the center table to pour wine. Once again reminded of his duties by his wife, Macbeth seizes a goblet and pledges the company a second time, with significant and apprehensive glances at the empty chair.[33] Banquo reenters through the group of officers on the left. Macbeth sees him, recoils with horror, and adjures him with breathless agony, "Avaunt and quit my sight" He turns away, shrinking, and, as the ghost disappears, sinks into the empty chair, burying his face convulsively in his mantle as if to shut out sight, sense, and recollection.[34] The company jump from their seats and come out of their places as Lady Macbeth urges them to depart. Macbeth, looking up, perceives that the ghost has disappeared and regains something of his spirit. Immediately, he lays plans for the defense of his shaky position in a new, hardened manner.[35] The whole scene has presented a meaningful contrast between the rich, royal, joyful setting and situation, and the scenes of madness played against it, a contrast which serves to emphasize the horror of Macbeth's position.

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[27] Marston, p. 50; *Examiner*, Oct. 9, 1836.

[28] Marston, p. 52. In 1836, Macready tried a "touch of human pity and regard for the weakness of his wretched sleep-walker of a wife," which the critic felt very misplaced and wrong. —*Examiner*, Oct. 9, 1836.

[29] W. M. Thackeray, *Notes for a Speech at Dinner* (Philadelphia, 1896), p. 16.

IV

The first scene of the fourth act reveals a dark and dreary cavern. The weird sisters are on the stage, one at the mouth of the cavern on watch, one cowering over the livid flame near the cauldron, and the third on the opposite side of the stage, seated on a jut of stone, her arms folded, rocking to and fro in impatience. In the expectant silence not a word is spoken. Then from offstage comes a cat call. The first witch hisses, "Thrice the brinded cat hath mewed." The other witches stare at her, listening intently, motionless. The witch at the cauldron hears her familiar; she starts from her cowering attitude: "Thrice and once the hedge-pig whined." Another pause, and silence. At length the third witch springs to her feet: "Harpier cries!" and then, exulting, to her sisters: "'Tis time! 'Tis time!"[36]

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[30] *Literary Gazette,* Jan. 17, 1820.

[31] *New Mirror,* Dec. 9, 1843.

[32] "If I stand here I saw him."—Unidentified engraving in Harvard Theatre Collection.

[33] *Examiner,* April 13, 1823. *The Atheneum* (quoted in Sprague, pp. 263-264) records a new piece of business inserted in 1849. During the general confusion, the physician came forward and pantomimed to the Queen a medical opinion as to Macbeth's sanity. Since the business does not appear in the later prompt book, Macready must have agreed with the critic that it was of doubtful propriety.

[34] *Literary Gazette,* Nov. 1823; New York *Mirror,* IV, 95.

[35] To at least one critic, this is the cardinal scene of the play—the hinge on which the soul of the sufferer swings round from "soft to stern"—*New Mirror,* Dec. 9, 1843.

The following scene, between the witches and Hecate, Macready staged in the traditional manner with Locke's music, a chorus of—highly attractive—singing witches, and a machine, or car, to transport Hecate to a flying cloud for a climax.

This is again a spectacular scene, with the additional elements of song and dance introduced by the musical witches and Hecate in her machine, and the apparitions appearing to Macbeth in a startling fashion as the back of the cave opens and discovers each figure in turn in strong light and bright clouds.

The sleep-walking scene is simply staged. A room in the castle, with a small table at the left to hold the taper that the Lady carries, a convenient alcove at the right for the physician and gentlewoman to hide in. Lady Macbeth enters on the right, being careful to give the idea of sleep, not insanity, walking with a heavy and inelastic step, speaking with a muffled voice and gesturing mechanically.[37]

The final movement begins in the third scene, as Macbeth enters with his attendants. A proud expression of haughty self-complacency is implicit in his bearing, his head thrown back, his lip curling with scorn, and he asks, "What's the boy Malcolm?" A moment later, after the cream-faced loon has brought his information, Macbeth sinks into deep and melancholy pathos, "I have lived long enough . . .," his whole body relaxing, as nerveless as his mind.[38] This mood passes, however, as Seyton brings him news that arouses his determination. "Give me mine armour!" he thunders imperiously; then, seeing the physician, suddenly alters his voice and manner to ask colloquially, "How does your patient, doctor?" The contrast is extreme, but is intended to remind us that beneath the martial and imperial exterior there is a simple and loving husband, distraught about his wife. After the physician has made his reply, Macbeth strides back to Seyton to have his armour buckled on, turning in intervals of stormy chiding to direct inquiries or splenetic remarks, and at the last, rushing off to meet the approaching foe.[39]

In his next scene, Macbeth enters with Seyton and some of his soldiers, throwing his brag at the enemy. He has wound up his courage to the highest pitch once more, only to be shaken, first by the cry of women within, then by Seyton's report of the Queen's death. His baton falls from his hand, hinting at his grief, and suggesting that his hold on his position is perilously uncertain. For a moment he stands silent, the very muscles of his face slackened,[40] and then begins,

She should have died hereafter:
There would have been a time for such a word.

A pause, then,

To—morrow,—and tomorrow,—and tomorrow

slowly and haltingly at first, conveying the agony of his mind; then as if struck with the thought which follows, he goes rapidly through the famous passage. There is no excitement in the reading, only a withering calm, a controlled agony. His voice is chill with despair, his look blank and desolate.[41]

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[36] James Sheridan Knowles, *Lectures on Dramatic Literature: Macbeth* (London, 1875), pp. 64-66.

[37] Helena Faucit, *On Some of Shakespeare's Female Characters* (Edinburgh, 1891), p. 288.

[38] New York *Mirror*, IV, 95.

[39] Marston, pp. 52-53; Sprague, p. 273.

[40] *Examiner*, May 2, 1846; Sprague, p. 274.

[41] New York *Mirror*, IV, 95; A. L. S. to Gaspey, Oct. 11, 1833, in Stead Collection, New York Public Library; *Theatrical Journal*, III (1842), 106.

The terrified messenger who comes to report the moving of Birnam Wood falls on his knees in fright, as Macbeth roars, "Liar and slave," half drawing his sword over the trembling form. But this is the second blow to the King's determination. For a second time he wavers in irresolution, but manages to recover sufficiently to end the scene with a ringing defiance of his foes.

In the next scene the English army marches on the stage each man completely screened by the immense bough he carries. At Malcolm's command, "Your leavy screens throw down," the real soldiers at the front obey, and at the same instant those painted on the backdrop as stretching away into the distance seem to do the same, with the assistance of the stage carpenters.[42]

All, however, is but preparation for the climactic moment of the play: the death duel between Macduff and Macbeth. Once more the scene is on the ramparts of the castle, with a great iron gate in the background.[43] Macbeth enters, determining not to commit suicide. The gates are burst open with a tremendous shout and Macduff rushes on, crying, "Turn, hellhound, turn!" Macbeth warns him off, but Macduff engages him with his sword. After a few passes, Macbeth throws him back, his countenance flushed with conscious security, with an expression of ineffable contempt.[44] Holding his sword with careless ease, he announces that he bears a charmed life. Macduff counters with the story of his nativity, and the effect upon Macbeth is wondrous. Like a man about to be devoured by a wild beast, he stands gazing upon his enemy in breathless horror as if all the sinews of his frame had relaxed at one moment.[45] "I'll not fight with thee!" he cries, and retreats towards the castle.

Macduff's taunts of "Coward" and "Show and gaze o' th' time" awaken in him his martial ardor. He turns upon his fate, and stands at bay.[46] His eye kindles, his bosom swells, his head is upreared in defiance, and "deserted by fate and metaphysical aid," he summons up his honest power to fight and die like a hero. The swordsmen rush upon each other and after a few desperate passes, Macbeth receives his death wound and staggers back. He catches himself, and with a momentary suggestion of his regal stride returns, only to fall on Macduff's sword in yielding weakness. The spirit fights, but the body sinks in mortal faintness. Thrusting his sword into the ground, he raises himself by its help to his knees where he stares full in the face of his vanquisher with a resolute and defiant gaze of concentrated Majesty, Hate, and Knowledge,[47] and falls dead, as Malcolm and his thanes enter. To the general cry of "Hail, King of Scotland," the curtain falls.

V

> Began to read over Macbeth. Like Maclise over his pictures, I exclaim, 'Why cannot I make it the very thing, the reality'?
>
> —MACREADY

For a picture of the total effect of the performance we may turn to the contemporary reviewers. Naturally, we come at once upon disagreement, but the disagreement is in general about a very specific aspect of Macready's acting: *naturalness.* Where one critic, for example, complains that the "performance is all through made small with literalities," another counters that the "humanity is so correctly infused, without abridging the splendour of his elevation, or the darkness of his purpose."[48] Macready's purpose was, in the words of *The Spectator,* "to familiarize the creation of the dramatist" to the observer.[49] To do this, he searched for opportunities for pathos, for domestic touches, and "cast the cumbrous slough of Gothic tragedy."

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[42] G. C. O'Dell, *Shakespeare from Betterton to Irving,* II (New York, 1920), 210.

[43] Engraving in *Illustrated London News,* XV, 235.

[44] New York *Mirror,* IV, 95.

[45] *New Monthly Magazine,* Dec. 1, 1827, May 1, 1826; *Illustrated London News, loc. cit.*

[46] *Marston,* p. 53.

[47] *Examiner,* Oct. 4, 1835; *New Monthly Magazine,* December, 1827.

Macready obviously conceived of Macbeth as a criminal, a wrongdoer, who must meet punishment in an eminently Victorian manner, and only in part as a tragic hero. This is apparent in the felon-like manner in which he left the stage to murder the King.[50] Turned murderer he becomes a prey to remorse, and is forced to harden himself into wickedness.

> This process of moral transmutation it is, which, as we suppose, constitutes the main interest of the play; and this it is which Mr. Macready sets himself to illustrate. . . . In the three first acts, almost as sensitive as Hamlet, in the two last, he is almost as ruthless as Richard. Yet still, his ferocity is very distinguishable from "the hardness by long habitude produced" of the misshapen son of York. His vigour is passion; his severity is impulse; his courage is the frenzy of shame. To the last, through the rings of the steel-armour of sternness with which he has encased his breast, you catch a glimpse of the same susceptible, excitable, quick spirit, which, in the morning of his days, had made his appreciation of virtue so intensely keen, and his sense of the departure from it so fierce an anguish.[51]

But more than this, the production as well as the star must convey the idea of a complete unity. Accuracy of detail in setting and costume, carefully drilled performances by the entire company, including the supernumeraries, dimming of the lights when mood and atmosphere demanded, these were Macready's innovations as a producer. Star performer though he was, he was enough of an artist to realize that the greatest effect had been lost by those of his great predecessors who were content if their own star performances brought hysterical applause. As an artist, Macready felt that the function of the drama was moral instruction. To implement this function in *Macbeth,* he concentrated on the creation of a background of royal and barbaric splendour that the arch-criminal's fall from grace might be the more impressive. That it might be the more convincing, he further attempted to *humanize* the characters, for as one of the Victorian critics declared, "A subject *to come home to the hearts and bosoms of men* must be of a domestic nature." Finally, that the hearts and bosoms might become more surely moved, he made liberal use (though not as overliberal as many of his successors) of the mechanics of the theater —sound effects, music, painting, and light.

If this seems theatrical commonplace, it must be remembered that both Garrick and Kean were content to play in whatever costumes and sets were available, that Kemble's attention to historical accuracy in production scarcely went as far as drilling the supernumeraries, and that Mme. Vestris' experiments in staging were for the most part confined to drawing room comedy. In his constant emphasis on the necessity for *unity* in production Macready foreshadowed the modern régisseur.

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[48] *Political and Literary Journal,* Oct. 13, 1849; *Theatrical Inquisitor,* XVI (1820), 401.

[49] Nov. 11, 1837.

[50] *Cf.,* G. H. Lewes, *On Actors and the Art of Acting* (London, 1875), p. 35.

[51] John A. Heraud, in *The New Mirror,* Dec. 9, 1843.

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VACHEL LINDSAY was the singing voice of America. Because of this critics frequently compared him to Walt Whitman, a comparison which meant little to Lindsay. He knew he was himself without the aid of Walt. At last, as he said, he bought a volume of Whitman's poems and read them to find out what all the talk was about.

Critics have continued to make good and bad explanations of Lindsay's poem's—with or without reference to Whitman. They have described numerous influences which affected his original and creative mind. There was, however, a central source of the poetic technique which made him what Amy Lowell called "the first ballad singer, bar none, of this nation," and guided him in shaping the method used in what Edgar Lee Masters termed "the greatest body of fine lyricism yet produced by any American."

When Lindsay used this method to project his own fresh experience of famous folk rhythms or to convey his individual responses to the actual rhythms of American Life or to express his personal emotion he wrote his great chants: "General William Booth Enters Into Heaven," "The Congo," "The Santa Fe Trail," and "The Chinese Nightingale."

The important source of Lindsay's poetic technique was the influence of the lecture-readings of S. H. Clark of the University of Chicago. After hearing various reports, I had the good luck in 1930 to get a direct statement from Lindsay himself. This statement checks with his record from his high-school days in the 1890's to his death in 1931.

In the summer of 1930 Lindsay was scheduled to give an author's recital at the Chautauqua Institution in Western New York. I met him and Mrs. Lindsay on the afternoon before the evening of his appearance. We walked about the grounds, looked over the amphitheatre in which he was to speak and discussed various subjects including his poetry. The conversation turned to Professor Clark, who had been Head of the Chautauqua Summer School of Expression until his death in 1928. I said to Lindsay, "I have heard that Professor Clark's lectures and readings had some influence on your poetic technique." He answered in a flash, "Yes, that's where I got it." Then we both began to express our admiration for Clark's theory and public performance. After a while I said, "Did I understand you to say that your poetic technique was influenced by S. H. Clark." He realised that I was repeating for the sake of accuracy in future quotation. "Yes," he said with great emphasis, "that's where I got it. And you can tell the world."

How does this unqualified statement check with the record of Lindsay's career?

S. H. Clark was on the faculty of the Chautauqua Summer School of Expression from 1894 until his death in 1928. William Rainey Harper met him at Chautauqua where Harper, as a young man from Yale, was teaching Hebrew. As President of the University of Chicago, Harper brought Clark to Chicago to be Head of Department of Public Speaking. Clark continued his work at the University of Chicago until his retirement in 1926. During his association with Chicago and Chautauqua, Clark gave hundreds of lectures and recitals throughout the country. Among the most influential of these were his programs of lecture readings on poetry.

Some persons have assumed that Clark's influence on Lindsay occurred at intervals over the period of twenty years or more when Lindsay and Clark were in Chicago. It is true that Lindsay had frequent opportunities to hear Clark in Chicago. He was, for instance, a student at the Chicago Art Institute from 1901 to 1904 when Clark was giving lecture-recitals in Fullerton Hall of the Art Institute. Clark's influence on Lindsay was reinforced during their years in Chicago, but the great and primary influence occurred at an earlier time. It was, in fact, while Lindsay was still an impressionable high-school student in Springfield, Illinois. Lindsay sent out a detailed descriptive announcement to program chairmen in 1916 for the purpose of securing recital engagements. In it he stated, in regard to the composition of "The Congo": "I had always tried to bring out the tone-color according to some lectures by Professor Clark of the Department of Public Speaking of the University of Chicago, that I heard when in High School. In the Congo I made my usual effort to elaborate tone-color effects." According to the poet's sister, Mrs. Olive Lindsay Wakefield, the lectures referred to were given in the winter of 1896-1897 at the Grace Lutheran Church in Springfield. They were a University of Chicago extension course. The Lindsay family—father, mother, son and daughter—attended all of these programs together. They looked upon Clark as the only great oral interpreter of poetry.

Just what was it which Vachel Lindsay got from these programs? The syllabus which Clark used records the theory which he explained and illustrated.

Content and Form

Clark began with the problem of the relation of content and form. He said that "The idea is of the first importance in all the arts, including poetry," but that "the form is worthy of sincere study because (1) it aids the artist in presenting the thought (2) it affords aesthetic pleasure and (3) it is often inseparable from the thought."

This statement reinforced the theory which Lindsay held throughout his career. The idea—the message—was always first with him in all the forms of art. His original ambition was to be, not a poet, but an artist; in fact, he wished to become "a cartooning preacher." He studied at the Art Institute in Chicago and with Wm. M. Chase at the New School of Art in New York. He filled his mind with the ideas of the poets who dealt with art, especially Browning and the Pre-Raphaelites. He imitated Japanese prints, and emulated Beardsley and Blake. He called his pictures "Hieroglyphic Sermons," saying that the pictures he had in mind could not be drawn but could only be symbolized. He said he saw his thoughts as "splendid visions in the air" and that the hieroglyphics were their "mystic" symbols. But there was nothing mysterious, or occult, or supernatural about either the visions or the drawings. Both were objective poetic symbols of a campaigning preacher's ideas of reform.

In making these hieroglyphic drawings, he was influenced by the philosophy of Swedenborg, and by his belief that Buddha Prince Siddartha was the supreme mystical personality of history. He developed a poetic cosmology, represented by his "Map of the Universe" which was Miltonic in scope and as mystical as that of William Blake.

He wrote poems about these pictures, both pictures and the poems being intended to preach the same sermons. His "Map of the Universe" was his "first war bulletin" in his "warfare for beauty and democracy." During the years of his career he wrote many poems about the Map.

The pictures and the words of his "Village Improvement Parade" and his "Golden Book of Springfield" represented visions of a real man-made city in Illinois, a city as beautiful and therefore as happy as Blake's New Jerusalem.

His hieroglyphic picture of "The Rose and the Lotus" is "the visible symbol of good will among all the races of mankind," and the poem which goes with the drawing states the same message in words; it is a vision of the happy union of the East and the West. "There is," Lindsay said, "a terrible line of separation which seems to run around every country in the world. It should be a line of love and good will and witty conversation, but it may be the bloody line of misunderstanding."

Throughout his career the pictures and the poems reflected his concern with fundamental injustice and practical reform, with what he called "The Gospel of Beauty and the Gospel of Democracy." And the heart of his message had to do with the conflict between "The Spider," Mammon, the personification of materialism, and "The Butterfly," the symbol of Beauty.

His belief in the influence of art in changing the world is symbolized by his "Last Song of Lucifer" which is a parable of the poet's power and, incidentally, of the power of art in general. In this poem Lucifer is not Satan, but "character appearing much later—the first singing creature weary of established ways." Lucifer sings a song "that so moves demons and angels that he is, at its climax, momentary emperor of Hell and Heaven, and the flame kindled by the tears of demons devastates the golden streets." Therefore to protect the established order of things the singer is cursed with eternal silence and death. The implication of the parable is that the silence and death of the poet is the only way to protect the status quo from the power of the poet's song.

Yes, with Lindsay as with Clark, "the idea was of the first importance" in all art, whether pictures or poetry. But Lindsay's chosen "destiny" as "a cartooning preacher" was not fulfilled. He said that he "distributed his pictures and his poems with equal zeal." He also tried, with equal zeal, to get them both published. The poems were accepted, but the pictures were rejected.

As time went on, although he never gave up drawing, the poems became more and more important, and the torrents of magnificent imagery which flood the best of them came from that original and creative imagination which tried to reduce to visual symbols the splendid visions in the air.

Clark's second problem was the structure of poetic content according to the principles of unity and variety. He said, "Unity deals with the making of one whole out of many parts" and involves such "laws" as principality and subordination, repetition, continuity, movement of thought, contrast, and climax.

Lindsay could have acquired a theoretical understanding of these well-known artistic principles in many places, but from Clark's oral reading of illustrations he heard how such things as principality and subordination, contrast and climax actually sounded. There can be little doubt that Lindsay's use of such aspects of speech music as acceleration and retard, crescendo and diminuendo, gradual rise and fall of pitch over sections of poems, and musical transitions connects with the sound of Clark's voice demonstrating these vocal manifestations of the structure of poetic content.

A third problem which Clark discussed involved elements of narrative and dramatic poetry such as plot, characterization, dramatic and social background. We shall not consider these elements of poetic structure because their relation to Lindsay's method is not important.

A fourth problem includes both content and form. It is the comparison of poets Clark used as examples with the poets Lindsay emulated as models. In many respects the interests and tastes of Lindsay and Clark were parallel.

Lindsay read the whole of "Paradise Lost" at an early age and continued to study Milton all his life. While a high-school student, he maintained that Poe was a great apostle of beauty and not a mere versifier. Lanier and Swinburne were favorites. Although Browning, Coleridge, Keats, and Matthew Arnold exerted their influence, it was Tennyson who affected Lindsay most. In his later years he asserted that he had discovered long ago that it was safer to take Tennyson as a model than to emulate the greater poet, Milton. In 1928 he said that both Milton and Whitman had a grand style and that any poet who wished to develop such a style should not imitate either of them, but begin again on his own or take humbler models.

Clark used illustrations from all of these favorites of Lindsay, but no illustrations from Whitman. He gave special attention to Arnold's "Sohrab and Rustum"; Poe's "The Bells"; Milton's "Sonnet on the Piedmontese" and "Paradise Lost"; and Tennyson's "Galahad," "St. Agnes Eve," "The Lotus Eaters," and the "Ode on the Death of the Duke of Wellington." At the time Lindsay heard Clark's lectures the high-school boy and the older man had many poetic enthusiasms in common and there can be no doubt that the new understanding of meanings and poetic methods which Clark revealed had an unusual effect on Lindsay's writing because they illuminated poems Lindsay loved.

Clark spent about half of the time of his series on problems already mentioned: the relation of content and form; the general artistic principles of unity and variety; and the special principles of narrative and dramatic poetry. He used the remainder of the time in explaining and demonstrating the nature of the speech music of poetry, in other words, the technical elements of poetic form.

POETRY AS AN ORAL ART

At the beginning of this part of his series, Clark explained basic principles concerning the nature of poetry. One of these was as follows: "Poetry is primarily an oral art. It is written to be read aloud or heard in imagination. Those who do not hear as well as see lose a large element of pleasure and also a large part of the author's intent."

Lindsay accepted this principle. All of his poems are based upon it. In fact, their speech music is so rich that persons untrained in experiencing poetry as an oral art miss much pleasure and much of the poet's intention, and find themselves more at home with more pedestrian poets.

Clark maintained also that the speech music of poetry is dependent upon what the author or reader can hear in words. He said: "The rhythm and tone-color of poetry is a vocal possibility, not a necessity in the printed words." Lindsay agreed. He said later in his career:

> No rhythm or tone-color is inherent in any given line of poetry. It depends on what you hear in it. There are forty musical schemes in Coleridge's Kubla Khan, all different, all blended like a magic carpet on which to float to Cathay; and a simple line from Lanier may have a hundred rhythms in one—if you can hear them. . . . When I read my own poetry I give you what I hear in it—but, if you hear something else which is good, it is all right for you to read your way. In fact, you cannot read my poems in any way except the way you hear them.

The attitude of Clark and Lindsay, indicated by these statements, applies to all of the elements of the speech music of poetry.

Lindsay, moreover, agreed with Clark that poetry has a speech music of its own; that this is not the music of pure music but is nevertheless a definite musical element which is limited to what is appropriate to expressing meaning through speech; and that, since poetry has its own values of speech music, the poetry is destroyed when the poem is set to music. Clark made the point thus: "When poetry is set to music you get something different. Something which is not the poem. It may be either better or worse than the original poem but it is not poetry." Compare Lindsay's statement:

> It always disturbs me when people write asking to set my verses to music. It shows such a mis-apprehension of the point of view from which they were written. It is like asking to rewrite the poems while pretending they remain the same. Sheet music, piano music, orchestras and the like should not be in the same room with verses, as a general rule. Instruments destroy the values of the vowels and the consonants. Music might be played between lines or stanzas. But setting poetry to music, even the best music, is the destruction of poetry and the production of an amorphous and confused result. All poetry that has been set to music has been blasted thereby.

Clark asserted most emphatically that, although poetry is an oral art, "there is no excuse for the sacrifice of sense to sound. The idea is first; but, on the contrary, the greatest poetry is that which, conveying the highest thought, does so by means of the highest form." In other words, the idea is the total, unified, harmonious experience of meaning conveyed by form.

Lindsay was not in theoretical disagreement with Clark on this point. In fact, he accepted it and did not intentionally violate it, but in spite of his acceptance of the principle that the sound should illuminate and not obscure the meaning, and in spite of clarity of idea and image in his own mind, Lindsay did sometimes, in oral reading, let the music of his great chants get in front of the meaning of the lines. He therefore set up the speech music of poetry in direct competition to the music of song. Whenever this competition between the speech music of poetry and the music of song arises, poetry must lose out because the music of poetry is limited to sounds which can appropriately be made in communicating meaning; on the other hand, pure music is unlimited in this way and may invent any mathematical combination of sounds for its musical effects. This does not mean that poetry is not as great an art as music, but merely that it is different; for the artistic unity of a poem, includes both music and concrete meaning.

We may say, then, that Lindsay accepted and applied (although not always perfectly) these principles which he heard Clark present: that poetry is an oral art in which the speech music must be heard aloud or in imagination; that what is heard depends on the auditory imagination of the author or reader; that the music of poetry is different from pure music and is destroyed by musical accompaniment; that there is no excuse for sacrificing sense to sound; and that the ideal is the total harmonious experience of meaning conveyed by form.

THE SPEECH MUSIC OF POETRY

Following this general statement on poetic technique, Clark considered the components of the speech music of poetry: rhythm, rhyme, and tone color.

On the subject of rhythm he discussed "the meaning of meters," pointing out, among other things, that "every poem has a normal rhythm," that "deviations from the normal rhythm are not accidental but designed," that "the poet plays variations on metrical themes" that "the rhythm is the manifestation of the spirit of the poetry." He distinguished carefully between mere syllabic metrics and the basic time-beat rhythm of the poem.

Lindsay heard Clark's oral demonstration of these principles and later became a master of the meaning of meters, the unifying organic rhythm of a poem, and the rhythmic variations on metrical themes. As to metrics he once said to me, "I don't think of the difference between an iambus and a trochee when I am writing, but I know where the rhythm goes and what it means."

Clark treated rhyme rather briefly, explaining that it was (1) a key to lock up the sense, (2) a means of giving pleasure to the ear, and (3) by nature, a parallelism in tone color. Lindsay's skill in rhyme did not need help from anyone. He once boasted: "There are only so many rhymes in the English language and I know them all."

TONE COLOR

We now come to the principle in Clark's lecture-demonstrations which influenced Lindsay most of all: tone color. Clark devoted an entire program to this subject under the title "Tone-color in English Verse." He also included it in the title of another program dealing with the combined effects of tone color, rhyme, and rhythm and he made incidental references to it throughout the series. No wonder it impressed Lindsay.

Concerning the nature of tone color Clark maintained the following:

> It is a tangible element of form. It is the inherent quality of vowels and consonants that adapts them for the vocal presentation of thought and emotion. It is an avenue through which the emotion passes in its progress from the poet to the hearer. But on the other hand, it is a vocal possibility not a necessity; and therefore the enjoyment of it and the realisation of the poet's intention in using it may be missed not only in silent but also in oral reading.

Clark emphasised that there are two kinds of tone color. The first kind he called emotional tone color. He said that in all poetry where emotion is expressed certain sounds predominate because they are better avenues of communication. Some of his examples were quotations from Shakespeare, Milton, Burns, Keats, Tennyson, and Arnold. One of his favorite illustrations was Milton's use of the long *o* [ō] in the sonnet, "On the Slaughter of the Piedmontese." Eleven of the fourteen end rhymes are long *o*: *bones, cold, old, stones, groans, fold, rolled, moans, sow, grow, Babylonian woe.* The other three rhymes are long *a* [ā] and the sonnet becomes one long wailing, rolling prayer of petition. Clark also quoted illustrations of the vocal possibilities of emotional tone color in giving such impressions as smoothness, abruptness, gentleness, force, smallness, and largeness. As a further illustration that tone color is a vocal possibility rather than a necessity of poetic form, he demonstrated by contrasting quotations from Tennyson and Milton that the same sounds (in this case the sibilants, *s, z, sh, zh*) could be used for opposite moods.

In Tennyson's "Lotus-eaters" the sibilants have the vocal possibility of smoothness, gentleness, softness, smallness, and repose:

There is sweet music here that softer falls,
Than petals from blown roses on the grass,
Or night dews on still waters between walls
Of shadowy granite, in a gleaming pass.

In Milton's "Paradise Lost" the same sibilants have the vocal possibility of abruptness, force, intensity, excitement, and power:

Out of my sight, thou serpent; that name best
Befits thee with him leagued, thyself as false
And hateful; nothing wants but that thy shape
Like his and color serpentine may show
Thy inward fraud.

But in both cases the predominating sibilants are appropriate avenues for conveying the author's emotional intention to the hearer.

Clark also demonstrated how in lines of the same meter a difference in tone color causes a difference in rhythm. The following two lines from "The Lady of Shalott" comprised a favourite illustration:

Willows whiten, aspens quiver

. . . .

Four grey walls and four grey towers.

Metrically, both lines are composed of four exact trochaic feet; yet, because of the difference in tone color, the two lines are different in their time-beat rhythm.

The second kind of tone color Clark called imitative tone color. This is, of course, onomatopoeia. Clark held that this type might be included in emotional tone color, but that it was nevertheless a separate subordinate kind and that it was artistically inferior to emotional tone color. He illustrated its nature by lists of words such as *buzz, hiss, bang, hum, whir, boom.* He illustrated it, also, by quotations from Poe's "The Bells" and Drayton's "Queen Mab."

Clark explained and demonstrated by reading aloud that these two types of tone color could occur simultaneously in a poem. Among his favorite illustrations of the harmonious combination of emotional and imitative color were Tennyson's "Ode on the Death of the Duke of Wellington," particularly Sections 2 and 5 and the first stanza of Tennyson's "Sir Galahad." These stanzas were used as oral demonstrations in the lecture on tone color which Lindsay heard.

In the reading of these selections from Tennyson, as in the reading of all other illustrations, Clark demonstrated not only the use of tone color to convey emotion and to imitate objective experience, but also rhyme as a form of parallelism in tone color, rhythm as a manifestation of the unifying spirit of the poem, and rhythmic variations on metrical themes as manifestations of changing thought and emotion. And along with these conventional elements of poetic technique Clark demonstrated the musical and orchestral effects which manifest structural aspects of content, such as (1) acceleration and retard in tempo, (2) crescendo and diminuendo in loudness, (3) melodic themes of meaning and their variations, (4) gradually ascending and descending pitch throughout a section of a poem, and (5) the general combination of these elements in musical transitions and in contrasts and climaxes.

LINDSAY'S REACTION TO CLARK

What was Lindsay's reaction to this explanation and vocal demonstration of tone color synthesized with all of the other elements of speech music? Lindsay made it the center of his poetic technique and combined with it the other elements, including rhyme, rhythm, and special orchestral forms. He spoke of the other elements as "the elaboration of tone color effects." He said that no system of musical notation ever invented could express the same musical scheme as the twenty-six letters of the alphabet which represent the forty or more sounds of the English language. He used both emotional and imitative tone color, but he frequently made the "inferior" imitative tone color more important than the "artistic" emotional tone color. He often made imitative words impersonate things directly. Sometimes, indeed, a line from Lindsay sounds very much like Clark's illustrative list of imitative words: *buzz, hiss, bang, hum, whir, boom.* After 1912 he began to call the oral reading of his poems: "tone-color reciting."

And now what did Lindsay get from Clark's series as a whole? Two things. The first was an increased understanding of principles: (1) the nature of poetry as an oral art, (2) poetic form and content as inseparable aspects of a unity of experience and meaning, (3) the unity and variety of the structure of poetic content, and (4) the nature of the elements of the speech music of poetry—the conventional ones such as tone color, rhyme and rhythm; the ones less recognized such as melody and those usually neglected, the special musical effects growing out of the structure of poetic content, such as acceleration and retard, crescendo and diminuendo, gradually rising and falling pitch, contrast, climax and musical transition.

But the second thing which Lindsay derived was even more important than the theoretical understanding of these basic principles—and he could have secured it adequately and inspiringly from no one but Clark. This was the actual sound of all of the elements of the speech music of poetry synthesized in the unified experience of the full meaning of the poem. Clark was able not only to explain poetic affects clearly, but with his own voice to exemplify all of the poetic affects which he described. He left ringing in Lindsay's ears the sound of a rich baritone voice responding sensitively to all of the nuances of rhythm, rhyme, tone color, tempo, melody, and loudness—a whole complex of musical effects at least as intricate as the pattern of those in a baritone aria, even though they were always limited to the vocal changes possible in speech.

The permanent influence of Clark's reading on Lindsay could never have been achieved by means of the printed page, or by academic instruction, or by reading his own poems to a teacher or friend and asking for advice. And it could not have been achieved by all of these factors together. It required the masterly oral demonstration of which the Lindsay family considered that only Clark was capable.

OTHER INFLUENCES

Does this mean that there were no other influences upon Lindsay besides Clark? Of course not. The preceding discussion has implied that there were many. Lindsay responded sensitively to every experience he had of the world outside himself and the world within—people, places, events, books, and his own thoughts and moods. Miss Susan E. Wilcox, his friend and teacher from early boyhood, was the most constant personal adviser and critic in the actual composition of his poems. It is significant that Miss Wilcox approved Clark's theory and supported Lindsay in the use of it. It was on Harriet Monroe's advice, at the time of the publication of *General William Booth Enters Into Heaven,* that Lindsay first indicated tone color effects by marginal notes. But of course Miss Monroe did not provide him with his technique of composition. Most of "The Chinese Nightingale" was composed orally as he walked with Sara Teasdale in New York streets and parks. It was written with her and for her. And there were many other personal influences, including his sister Mrs. Olive Lindsay Wakefield, who makes a most illuminating statement regarding his response to books and to life:

> What was in a book of the standard which the world called classic must be true—and I accepted it. But Vachel questioned and wondered why, no matter what the book. As with books, so with all we did and planned together. I, for example, accepted what our father and mother planned as a matter of course, but Vachel wanted to think of why they did not plan in a different way.

And throughout his life Vachel Lindsay's original and creative mind left nothing quite the way he found it.

This applies, of course, to Clark's theory and vocal demonstration of poetic technique. He did not attempt to use Clark's principles mechanically. In fact, Clark gave no rules of thumb, but rather basic principles and what he called signpost illustrations. These principles and signpost examples could lead to new uses with new material for new purposes. For example, Clark presented a great variety of illustrations, but he emphasized the famous classics and the important 19th century Victorians. Lindsay started with these but ended with the 20th Century experience of American Life. Because of his new subject matter and his intensely individual reactions, it was necessary for him to make new and inventive applications of the old principles. The result was that Lindsay developed a unique poetic method based on Clark as the real source. In other words, as stated earlier, when Lindsay applied this tone color technique to famous folk rhythms and to the actual rhythms of American Life he began to write his most famous verse. This happened rather dramatically in the summer of 1912, as the result of an idea which he says he "figured out for himself." This idea, however, was implied in Clark's principles. It was really a sudden insight as to how they could be applied in a new way to new material. It developed through several stages which of course were not mutually exclusive.

Lindsay's New Use of the Tone Color Technique

He explains this idea in his "Letter About My Four Programs" in the same pages in which he refers to Professor Clark. During the summer of 1912 he was having his "Adventures While Preaching the Gospel of Beauty" while walking from Springfield, Illinois, along the Santa Fe Trail with Los Angeles as the ultimate goal. He says that when he was nearing Empire, Colorado, he evolved the theory that "the natural meter" for writing a projected poem might be one "which had already been accepted by people of all grades to convey the idea in hand." This method would require finding rhythms of long standing which had already acquired emotional associations in the experience of people in general. It required also finding rhythms somewhat parallel to the quality of the poet's thought. In other words, the rhythms must be folk rhythms in harmony with the poet's meaning and which could be modified to his individual purpose. He thought that one place where such rhythms might be found would be in well-known hymns and ballads. So he began making lists of songs. The first set of verses to which he applied the theory was "The Flute of the Lonely" written to the tune of "Gaily the Troubadour." Two months later he wrote "General William Booth Enters Into Heaven" to the tune of the Salvation Army Band's rendition of "Are You Washed in the Blood of the Lamb." He says that already by the time he wrote 'Booth" the method was an old story to him.

"The Kallyope Yell" was written a year later. Lindsay says that it is vaudeville piece, part irony, part admiration. It is not guided by hymn tunes, but its basic rhythm combines the boisterous jerky rhythm and the blatant husky tone quality of the circus music of a steam organ with the "peculiar whispered manner of the University of Kansas Jay-Hawk Yell." These two rhythms have well-known connotations but the poet's use of tone color to imitate things observed in American Life is as important as the basic rhythm. Imitative rather than emotional tone color predominates.

"The Congo" was written in 1914. "Booth" had already made Lindsay well known, but "The Congo" made him famous. This poem contains two religious rhythms which have acquired powerful connotations. One is used briefly in the third section of the poem. It is the hymn tune "Hark Ten Thousand Harps and Voices." But the other rhythm is the more important one. Lindsay says that he "introduced it unconsciously" when reciting the poem, that it was a new element in his public performance and "a technical turning point in his public verse." It was a manner of "chanting, akin to the Gregorian chant" which he had heard in the Paulist Fathers' Church in New York. The resulting effect of musical intonation could easily combine with Clark's conception of the speech music of poetry. But it was a manner which Clark himself never used. In fact, he disapproved of it because he thought it lacked discrimination in meaning and in detailed poetic effect. It took the poem out of the realm of illuminating speech music and set it up in competition with pure music. Nevertheless, beginning with the publication of "The Congo," Lindsay used this method of tone color reciting in the Gregorian manner. He did it not only in this poem, but in the public reading of all his poems, whether it fitted them or not; and the method made him famous, although the fame was frequently accompanied by disapproval. Nevertheless, in "The Congo," as in other poems which Lindsay had written on famous rhythms, he played variations on his rhythmic themes and used much imitative and some emotional tone color which continuously changed in detail as the details of subject matter changed. And he elaborated special musical and orchestral effects with a skill he had never approached before.

A new phase in the development of Lindsay's tone color reciting is represented by "The Santa Fe Trail." He made no use of a famous ballad or hymn rhythm. But there are three musical themes which appear sometimes separately and sometimes interwoven. Two of them depend largely on imitative tone color to convey the poet's first hand observation of the authentic rhythms of American life. They are the vitality of the riotous tooting of the automobile horns along the highway, indicating the characters and moods of the drivers, and the delicate little melody of a meadow bird called the Rachel Jane, whose song is undefeated by the horns and reaches the poet through all the mechanical noise. The third theme is the quiet, reflective one of the poet's own reverie. It contains much imitative tone color, although emotional tone color predominates. And in the concluding passage of the poem beginning with the line "My goal is the mystery the beggars win" Lindsay achieves a vibrant and exalted identification with the nature of things. This use of speech music to convey personal emotion occurs throughout the poem along with the dramatic use of orchestral tone color. It forecasts Lindsay's use of the tone color technique for the dominant purpose of expressing personal emotion in "The Chinese Nightingale."

Lindsay included "The Chinese Nightingale" in a program in Mandel Hall at the University of Chicago. In his introduction he said it was his favorite among his long poems. In it he is no longer making such obvious use of famous hymn tunes and ballad rhythms and is making less use of tone color to imitate the way things look and sound. He said that even in the "The Kallyope Yell" he was searching for "the thread of silver music under the toot" and in "The Chinese Nightingale" he certainly depended more on the artistic emotional tone color. It is a type to be found in Keat's "Ode to the Nightingale" and Shelley's "Ode to the West Wind," rather than Southey's "Lodore" and Poe's "The Bells." Lindsay asserted that the scheme of delivery "is based on the development of delicate words into their natural singing phrases" rather than on direct imitation. He explained that he sang portions of the poem to tunes of his own devising—not hymn tunes nor ballad tunes nor the Gregorian chant, and not for direct imitation but "for the simple reason that those tunes came to me when I wrote it, simultaneously with words." In other words, there is more of the subjective tone color of emotion and less of the objective tone color of imitation.

It will be seen, therefore, that Lindsay wrote his famous chants when he applied his tone color technique to three kinds of rhythmic tunes: (1) hymn tunes, ballads, and the Gregorian chant, which are dominant in Booth and the Congo, (2) objective rhythms of actual American life, dominant in "The Kallyope Yell" and "The Santa Fe Trail," and (3) subjective rhythmic tunes of personal emotion, dominant in "The Chinese Nightingale." In all of these poems he used both emotional and imitative tone color, with imitative tone color frequently predominating. And in all of them he elaborated his tone color effects not only by rhythm and rhyme and by a sequential harmony or dissonance of vowel and consonant combinations, but also by a masterly use of the special "orchestral" effects of tempo, loudness, and pitch. It was this original application of the tone color technique, derived from Clark, which constituted Lindsay's unique poetic method.

INTERNAL EVIDENCE

The relation of Lindsay and Clark could be illuminated still further by the "internal evidence" which would result from a detailed analytical comparison of Lindsay's poems and Clark's illustrations; but an adequate statement of this interesting evidence would require a paper much longer than this one. The kind of evidence to be found by such a study is implied in the preceding discussion of "speech music" and "tone-color reciting." For example a comparison of Tennyson and Lindsay would reveal close parallels of word selection; rhythmic themes and variations; rhyming effects; tone color effects achieved through vowel, diphthong, and consonant combinations; the use of tone color for both imitative and emotional purposes; and various "orchestral effects" including climax, contrast, and musical transition. Sometimes the parallels are so close as to be startling—in spite of the fact that Tennyson projects the spirit of Victorianism and Lindsay sings the very different spirit of 20th Century America. An interpretative reader could have had no better training for the reading of a Lindsay chant than the private instruction which Clark was accustomed to give on the oral reading of the "Ode on the Death of the Duke of Wellington."

Lindsay and Clark as Readers

In the light of all that has been said in this discussion so far, it might be thought that poetry programs by Clark and Lindsay would be much alike; yet anyone who remembers hearing them knows that this was not so. Audiences received very different literary experiences from the programs of public readings which the two men gave.

One reason for this was the nature of the content of the poems which they used in their programs. Lindsay, of course, gave "author's readings" and the subject matter of his poems went beyond his classic and 19th century models. This personal experience became the greatest source of his material. He tried to catch the voice of America and in doing so he traveled through the United States from the Atlantic to the Pacific and from Canada to the Gulf of Mexico. He says that up to 1912 he was "for the most part silent as to literal vocalisation" in public, but from the time that "Booth" and "The Congo" made him famous, his public readings presented a type of life and a quality of experience which had not existed in poetry before. He became one of the makers of the "new" poetry of the 20th century which began to be recognized about 1912.

Clark appreciated and admired much of the new poetry, but he was never completely caught up in it. He preferred the classics, the great romantic poets, and the Victorians. Although he used some of the new poetry in his classes and in his programs, he was inclined to leave it for his students. He coached his students in the reading of Lindsay, Sandburg, Frost, Masters, Robinson, Amy Lowell and the others; but he himself stuck largely to Shakespeare, Milton, Shelley, Keats, Browning, and Tennyson.

Lindsay's author's readings and Clark's poetry programs would have carried audiences through different literary experiences merely because of the nature of meaning and quality of life manifested in the content of the poems. But besides this, there were the two points of difference in poetic form already discussed: (1) Lindsay intentionally emphasized imitative tone color and the objective type of speech music which goes along with it, and (2) sometimes he unintentionally sacrificed sense and sound. On the other hand, Clark's selection of poems emphasized emotional tone color and its accompanying subjective rhythms and melodies; and he always used the form of the poem as a means of illuminating and reinforcing the content. Although he admired much of Lindsay's work, he objected to the dominance of imitative tone color and he considered the sacrifice of sense and sound to be inexcusable even when unintentional. When Lindsay's "The Golden Whales of California" was published, Clark said that its poetic effects were "obvious and tinny."

The poem by Lindsay which Clark read most frequently and with great enthusiasm was "Abraham Lincoln Walks at Midnight." This is easily explained. Lincoln was a hero of both Lindsay and Clark and both were greatly affected by the tragedy of the first World War. The poetic form of the poem, morever, was in harmony with Clark's taste. It contained beautiful rhythms and melodies and its tone color was emotional rather than imitative.

The difference in content and form of the poems presented by Clark and Lindsay would naturally make a great difference in the literary experience of the audiences who heard them. But there was another difference between the two men which was of great importance. This was in their methods of oral reading, of vocal interpretation and expression, as such.

Their basic personal attitudes toward the relation of poem and audience were different. Clark was exquisitely sensitive to emotion and to beauty, but he was utterly direct and realistic in his approach to experience, whether that experience was in life or in art. He was almost entirely lacking in the mystical quality which was so strong in Lindsay. He always saw the whites of the eyes of his audience and then shot straight. The flexible melodies and tempos of his voice followed the meaning of a poem without losing the rhythmic beat or any of the other elements of formal structure.

Lindsay was at least as sensitive and imaginative as Clark and more creative, but he was more indirect and mystical. He threw his head back as he recited and saw the ideas and images of his poems as splendid visions in the air—and sometimes they stayed in the air above the heads and minds of the audience. His vocal expression was much less discriminating than Clark's, and because of the influence of the Gregorian chant, it tended toward steady intoning.

In the vocal interpretation of details of poetic content, Lindsay's oral reading had such excellencies as the following: (1) great care in the grouping of words into units of meanings, in building sequences of groups into complete predications, in emphasis within groups, and in relative group values; (2) clarity of imagery; (3) appropriate emotional response to details of ideas and images rather than mere exactness of denotative meaning; and (4) variety of motivation, both intellectual and emotional. And in the interpretation of poetic form, Lindsay's tone color reciting, in spite of the intoning, manifested a mastery of all of the elements of vocal expression which was quite beyond the ability of most poets.

Clark was Lindsay's equal or superior in all of these details of oral interpretation of poetic content and form and he did not have Lindsay's defects.

Lindsay's mannerisms or idiosyncrasies in oral reading included such things as the following: (1) details thrown out of perspective by overemphasis, particularly by the use of the circumflex inflection; (2) sudden mechanical transitions in key which were distracting rather than illuminating of poetic experience; (3) mono-pitch between these sudden changes of keys; (4) holding syllables on pitch as in song; (5) rising inflection at the end of lines regardless of punctuation and meaning; (6) the use of chanting and of imitative vocal technique in poems which were by nature essentially lyrics and not chants; (7) the mingling of narrative, impersonative imitation of sound, and actual singing without achieving artistic unity; (8) "emotional floating" without the control of expression by intellectual discrimination; (9) vocal changes, greater than the changes in meaning, which sounded like mechanical decorations of the poem. Such mannerisms combined to distract audiences from the meaning of the poem and sometimes an audience was inclined to give up the struggle to follow the meaning and merely listen to the chanting.

These mannerisms of Lindsay were all vocal, but many persons were disconcerted by his physical mannerisms of posture, head movement, facial expression, and gesture; and by his manner of dancing of some of his "poem-games" as he read them. But it must be said that many persons who heard Lindsay's programs had no ear for vocal effects of any sort. They saw only the mannerisms of physical activity and missed the great positive merits of Lindsay's poetry and poetry reading.

Clark's simple direct and realistic approach to poetry and to the audience precluded such vocal and physical defects. And his skill in the technique of vocal interpretation enabled him to synthesize thought and form so that the hearers were not aware of separate content and form, but were, instead, absorbed in the harmonious experience of the total meaning.

CONCLUSION

I have attempted to discriminate between Clark's influence and other factors which affected Lindsay's poetry; to indicate likenesses and differences in Lindsay's poems and Clark's illustrations; to describe elements of similarity and difference in the oral reading of the two men; and to recognise Lindsay's unquenchable originality and inventiveness in adapting to his own purposes all that he experienced.

With this perspective on Lindsay and Clark, it may be said that Lindsay's statement at Chautauqua in 1930 checks with the events of his career; that Clark's basic principles and signpost illustrations provided Lindsay with the tone color technique which he adjusted to his own themes and purposes; that the internal evidence drawn from Lindsay's poems and Clark's examples reveals in detail the close relationships of the two men; in fact, that the real source of Lindsay's unique poetic method was Clark. "That's where I got it, and you can tell the world."

WHAT THE RADIO STATION MANAGER EXPECTS OF THE COLLEGE

GEORGE C. BIGGAR
WIBC, "The Indianapolis News" Station

THERE is an old saying that to ask a favor is to make a friend. Might not this saying apply to the encouragement of better relationships between radio stations and colleges and universities? Wouldn't we like each other better—and couldn't we really accomplish greater things—if we would strengthen our friendships by requesting favors of one another more frequently? How many times have you invited a station manager or other radio executive to speak before your radio students? Have you ever requested a neighboring radio station to arrange a tour through its studios and offices for your students, followed by a program seminar in the conference room? How frequently has a station program director requested you to make arrangements for him to interview your Senior students eager to be offered radio jobs?

Perhaps such cooperation is common in your case, but I seriously doubt if it is generally prevalent. At least such events have been very rare in my experience. If we would recognize one another's importance by requesting, and granting, such favors, I am sure that solid and mutual friendships would result which would aid in the proper training and placement of needed personnel.

I

I am afraid that too many of us station people have considered radio training at colleges as rather impractical, just as old-time newspaper executives looked askance at the products of schools of journalism. Conversely, perhaps you have listened to some of our programs and entertained serious doubts as to the wisdom of even suggesting that your students tune us in, let alone make a study of our operations. It is always "open season" for radio. It is criticized by educators, women's clubs, labor unions, newspapers, Congressmen, the FCC, sponsors, sponsors' wives, and even by itself! If criticism is healthy, then radio need have no fear of a long life!

Because broadcasting is constantly in the "show window," aurally speaking, every receiving set is a "laboratory" for the young man or young woman intent upon making radio his career. In his daily contacts with the public, he can greatly further his knowledge by quizzing people representative of various walks of life and get their reactions to various program types.

The radio instructor who is broad-minded enough not to allow his own personal tastes in radio influence him in guiding his students has won over half the battle. He must realize that as long as programs are in good taste and at least fairly well produced, they must bring pleasure, information, or inspiration to an appreciable number of people. Otherwise, they will eventually fail.

This brings me to a brief discussion of criticisms that the industry has directed toward college-trained radio personnel. I am confining myself to program job classifications, particularly announcing, writing, and production.

For one thing, it is pointed out that instruction by men and women who have not had the benefit of station experience is a handicap to students. This is only a natural conclusion and I don't feel that the instructors are to blame.

I have no doubt but that wartime conditions brought about the "draft" of many faculty members into radio instruction, a subject that they never imagined they would ever teach. Some have taken advantage of opportunities to get some experience at stations or at summer radio institutes. It is also true that the next several years should witness the expansion of college radio departments with consequent employment of men and women with network and station experience.

College radio instruction has further been criticized as being more theoretical than practical. Many of us have gained the impression that students are too frequently taught how radio *should be* from the educator's standpoint, rather than *as it is* at hundreds of stations. As a result, we are somewhat afraid that we will have to expend time and effort on a reconversion job when we employ college-trained men and women. This attitude is reflected in a letter from Clair B. Hull, an advertising agency executive of Minneapolis. Mr. Hull, who successfully built up a rural station in central Illinois, comments as follows:

> The broadcasting personnel that I have personally hired directly from university training have, without exception, gone to work with a preconceived idea based on their training, a wealth of theories, which frankly couldn't work in actual practice. They also had an attitude that they were finished radio personnel. The least amount of time it ever cost me to remold the person into a workman for the station was one year, and I hired people from four well known state universities which claim to have specialized courses for radio.
>
> These young people had good minds and a desire to do something in radio, but when confronted with the actual problem of servicing people and making sales for clients in order that our system of radio can survive, they were absolutely impotent. Their training had been based on inflexible rules—not on solving problems.

Another opinion came from Harold Fair, veteran Program Director of Station WHO, Des Moines, who wrote:

> It has been my observation that most radio courses bear down on the aesthetic or artistic side of radio to the exclusion of its important commercial aspects. Most radio students whom I have seen are pretty much inclined to be starry-eyed dreamers who are rudely shocked to find that a commercial radio station cannot use them. The complete lack of practical training in the average graduate from the average radio course is a thing that concerns me greatly.

I am certain that Clair Hull and Harold Fair do not mean to infer that all instruction should be slanted toward commercial radio. They are asking for more emphasis on the everyday problems of programming commercial stations, and less on the theoretical and the artistic. In brief, they are in favor of instructing students in radio as it is today, rather than as some educators may think it should be. It must be remembered that college instruction in radio should give that basic training so essential to help young men and women to get jobs, and to hold jobs; in short, to earn a living. That is the big reason why they should gain as complete knowledge of practical broadcasting operations as possible before entering the radio profession.

Spend several days in close observation of the operations of a station and you will realize why broadcasting executives insist upon experienced employees or trainees whose instruction has been most practical. It is a business that can have few fixed rules because it is directed entirely toward *human beings,* on every stratum of society. Let's not be criticized for failing to emphasize the intense humanness of broadcasting.

II

How do we recruit new employees for the jobs in writing, producing, and announcing for these "human beings" that I have mentioned?

We frequently seek young men and women who have had at least one year's experience at small (or local) stations usually 250 watts in power. There is comparatively little specialization at this type of station and most radio folk consider it the best all-around training ground. Here the radio neophyte gains experience in announcing, newscasting, interviewing, writing, producing, building programs, traffic, and even operating the control board. If he fails to find his niche at a 250-watter, he doesn't belong in radio. Our smaller stations have developed numerous program managers, continuity editors, and production directors, not to mention salesmen, sales managers, and station managers.

They do an excellent all-around job in developing announcers. Here radio beginners learn to read commercial copy, to broadcast news and sports, to handle interviews on "man-on-the-street" shows, to gain perfection in "ad libbing," and to build self-confidence.

Writing tasks on smaller stations are frequently limited to the preparation of commercial copy, as against the dramatic and other "radio show" writing experience possible when a man or woman works for a larger station. The ability to write "selling" copy is, however, most valuable to any radio employee.

Live dramatic shows are not generally produced at small stations so employment at small stations gives little opportunity for development in this field. (Let me say here that radio dramatics *can* be overemphasized at colleges. Comparatively few stations of any size originate dramatic shows as a regular thing and employment in this field is at present concentrated mainly in New York and Hollywood with networks and transcription companies. It is a highly competitive field and not as many men and women have profitable radio acting jobs as one might think.)

Other methods of recruiting new employees include the insertion of advertisements in broadcasting trade magazines, contacting prospects who write letters of application, and requesting recommendations of men and women for specific jobs through friends at other stations.

While on this subject I may as well be frank and say that in few cases do we think of colleges and universities as a source of new personnel. Friendly relations with radio department heads together with letters recommending promising graduates and suggesting interviews could easily help to direct us collegewards.

I should like to point out qualities that we definitely *do not* want in radio personnel: (1) instability and chronic absenteeism, (2) undesirable personal habits, (3) "Little Theater" attitude toward radio, (4) those who look upon radio as strictly a glamorous calling and have visions of glory and "big money" with a minimum of work, (5) no specific talent or "know how," (6) obviously dull and weak personalities, and (7) those who do not like "people" and fail to get along with anyone. Obviously, these are disqualifications for any number of jobs but I mention them only to emphasize that they can be especially serious in broadcasting where accuracy, good judgment, stability, and a public relations sense are required.

Here are major qualifications which we definitely seek when selecting new employees and I suggest that you keep them in mind not only in your own jobs of training future personnel but in recommending graduates for the consideration of radio stations: (1) real talent coupled with a natural flair for showmanship, (2) imagination and creative ability, (3) pleasing personality, (4) emotional stability, (5) ability to take direction, (6) strong sense of responsibility, (7) ability to get along with people—and an unprejudiced interest in all people, and (8) strong ambition to get ahead in the profession coupled with a real *love* for radio. If we can find a man or woman with a combination of several of these qualifications, we feel reasonably certain that we will have a good employee.

We always check the record of extracurricular activities of an applicant. Special abilities developed through college publications assignments, work on student theatrical promotions and other projects, and election to offices in organizations—all give evidence of leadership, initiative, and the ability to work with others.

If you want to do a student a real favor, impress upon him that he cannot expect to start in radio at a large salary. He may have to accept a living wage until he proves himself worthy of advancement, and he may also be required to do some tasks that he deems below the dignity of a college graduate.

III

What type of radio instruction should colleges offer? I feel certain that every student should take a course which gives him a basic foundation covering the background of radio broadcasting in the United States together with a complete understanding of the manner in which the industry operates.

Students should become familiar with functions of the Federal Communications Commission, the types of stations licensed, how broadcast license is secured, and the general picture of the American system of broadcasting, comparing it perhaps with BBC operations. The student should learn of the organizational structure of a station and the qualifications required of the personnel to handle the various jobs. He should be familiarized with the necessary services offered by press associations and transcription companies as well as the manner in which music licensing is handled. While the student in training for radio program work does not need to be thoroughly familiar with technical operation, it is well that he be given the opportunity to make a popular study of the transmission of sound from the microphone to the receiving set. He should also get some knowledge of the major types of costs of equipment required to operate a station, and should become well acquainted with radio terminology. Finally, it is very important that a study of the functions and operating agreements with national networks be made.

In what might be termed the laboratory of broadcast instruction, I am certain that the following are feasible suggestions:

1. Practical experience in writing, producing, and announcing on the college broadcasting station or, in its absence, an arrangement for workshop programs on a neighboring commercial station.

2. If no station is available, I would suggest the recording of programs on transcriptions. Before very long wire and tape recorders are going to be available and may prove to be very practical for all types of experimental program production. Recordings, on either wax or wire, can be easily played back to classes for critical study.

3. Popular local and national radio shows can be analyzed both as to their talent and structure as well as their ratings with the public.

I should emphasize that only advanced radio students should be given the opportunity to take advantage of the "laboratory" courses just suggested.

Clarence Menser, Vice-President in Charge of Programs for NBC, pointed out in an article in *Broadcasting Magazine* that "we wouldn't think very highly of a college which set up courses in medicine designed to give its freshman students a sharp knife and an adjustable saw with which they could start cutting muscles and sawing off legs." He emphasized that a student preparing to be a radio writer should first of all be given a thorough foundation in the business of writing; that an announcer or an actor should be taught all the basic facts about the human voice and how to use it properly; and that the student of radio production should first study the literature of music and drama and "educate" his ears to voices and to music.

E. G. Trotzig, Professor of Journalism at the University of South Dakota, cautions that "students will want to take only the courses that teach the tricks and will want to duck the courses that will give them good solid education. They want to write radio continuity before they can write ordinary English."

Without doubt, the most difficult quality to find or to develop in an announcer and a writer is the knack of just "being natural." Only one in a thousand writers appears to have the ability to turn out a One Man's Family, a Henry Aldrich, or a series such as Date With Judy, or Those Websters. This type of radio show would seem to be the most simple to write as it is built around the incidents of everyday living and family life, the things most familiar to all of us. To my best knowledge, this general type of radio drama has received very little criticism, yet writers who can sincerely and effectively build family-plot shows are almost worth their weight in gold.

Similarly, only one in a hundred announcers can do a truly effective job of interviewing people from all walks of life, talking with them naturally and intelligently on the street or in the studio. Men who can handle quizzes and other audience participation programs are still more difficult to find.

When you listen to Don McNeill on the famous Breakfast Club, you hear a man whose principal virtue is his ability to "be natural," to be human in his conversation with his audience and the members of his cast. It is the peak of showmanship to be a showman without seeming to be one.

I cannot emphasize strongly enough the great opportunities in radio for young men and women who can "talk *with* people and *to* people" in a natural, conversational, and unaffected manner. The same applies to script writing. If, as instructors in radio, you can put that idea over and *work, work,* and *work* to develop it in your students, you will not only be doing them, but also the entire radio industry, a great service.

Many commercial radio stations are willing to help with a college program in radio education. Most stations have staff executives available to make occasional lectures to advanced radio students on various phases of station operation, such as programming, sales and promotion. For example, Brooks Watson, Program Director at WMBD, Peoria, Illinois, wrote the other day to describe the two hours of instruction in radio given each week at Bradley University by his station staff. Last spring, most of the department heads participated in the instruction work which Watson classified as "vocational guidance rather than straight college instruction since our people simply lectured, speaking from practical experience." He states that for the fall term, they have based their course on Judith C. Waller's book "Radio, the Fifth Estate," which gives the students a knowledge of FCC requirements, station organization and policies, and similar topics, supplemented with discussions on current developments in the radio industry as they appear in the trade magazines. Next semester, the plan is to conduct a "laboratory" course in the WMBD studios, studying microphone techniques, announcing, production, news handling, writing and presentation; copy and continuity preparation; and general sales and promotion practices.

It strikes me that WMBD's cooperation with Bradley University is a fine example of what can be done, and is being done in other communities, in not only putting radio instruction on a practical basis but also cementing the relations between the college and the local radio station. Personally, I should give more than a second "look" at students who had completed this type of a training course. I'm sure that most station managers would do the same.

IV

What is the need for college-trained personnel in radio?

A glance at the broadcasting picture today, and a look at tomorrow, should offer convincing evidence that there will undoubtedly be more good jobs available than there are adequately-trained men and women to fill them; and this will come to pass almost before we are aware of it. In early December, there were 1,057 Standard AM stations on the air and 434 new AM construction permits had been issued by the FCC. Some of the latter are now in operation. As to FM (Frequency Modulation), for which many predict a great future, on December 12 there were 125 stations of this type on the air, and the FCC had issued a total of 428 regular grants and 222 conditional grants.

Where will these new stations get all the manpower necessary to operate them? There are only three sources: present stations; college radio departments; and the ranks of the untrained but ambitious. Right now, there is a dearth of creative radio writers, producers, versatile announcers, farm program directors, and women capable of handling homemakers' radio programs. What will the situation be one year or even six months from now?

In my opinion, there is no profession that offers more in opportunity for lucrative employment and for service to humanity than does radio broadcasting. Radio is crying for new ideas, new types of service to the public, and new techniques of program presentation. The possibilities of international broadcasting in creating greater world unity have hardly been touched. And from radio as we know it today we look forward to FM, Facsimile, and Television. Will our colleges be prepared?

In closing, I want to quote Clair Hull, once more:

> The fundamental ideas of radio are not based on stop watches, microphones, turntables, studios, and transmitters, or on production for production's sake, but on the fundamentals of human relations which must come first if a man in radio, or radio itself, is to succeed.
>
> If I were instructing students for radio, I would base my instruction on as complete a knowledge of applied sociology and psychology as possible. I would try to instill fully and fundamentally into the minds of all students that radio is a personal, warm, friendly means of communicating ideas that makes greater use of the emotions and sensibilities of people than any other form of communications!

I am sure that most radio executives would tell you that Mr. Hull's philosophy is entirely in line with their own.

PHONETICS, PHONEMICS, AND TEACHERS OF SPEECH

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IF we start with definitions of phonetics and phonemics, we are likely to put ourselves in battle array where there is no cause for conflict. We may be better off if we never quite define, never quite set limits to, never put up a barrier between, phonetics and phonemics. Perhaps we should, however, indicate what we mean by teachers of speech.

They are teachers who are neither on the one hand specialists in the field of phonetics, as that field is set apart in our departmental divisions of labor, nor on the other hand specialists in fields which can ignore phonetics. They are the teachers who in their teaching cannot be specialists because they must teach a variety of courses or give courses covering a variety of material, and the courses must deal more or less extensively with pronunciation. They are also the specialists in fields where pronunciation and the production of speech sounds are of obviously immediate importance, e.g., speech correctionists and teachers of speech correction, teachers of English speech as a foreign language, and teachers of interpretation.

As a further qualification, we are dealing with the teachers' own understanding of the material and methodology of phonetics and phonemics. I am not concerned here with what the teachers should pass on to their students, but only with what they should understand as background for their teaching. It follows, of course, that the specialist teacher of prospective teachers might well have a fuller understanding of the matter than that to be expected of the nonspecialist teacher.

I

We have a number of varieties of phonetics, a number of kinds of phoneticians. There is experimental or, better, instrumental phonetics. Phoneticians specializing in this field try to discover, with the aid of all sorts of gadgets, the physical or acoustic nature of the air waves by which speech sound is transmitted, or the nature of the articulatory basis of speech sound, what I like to call the organogenetic basis, i.e., how the human speech apparatus functions to produce speech sound. They are also interested in correlations between organogenesis and acoustic phenomena (they may be about to make great strides with apparatus just now becoming available), and they would if they could make correlations between such phenomena and the auditory aspect of speech sound, what a hearer hears.

Descriptive phonetics operates much as does instrumental phonetics on the organogenetic basis, ignoring, as it must acoustic phenomena. It is more easily practised, because it can operate when instruments are not available. In the same way it is restricted because its observation is limited. The descriptive phonetician is more concerned with classification, or perhaps we should say that he is more primarily interested in classification. The classifying of speech sounds with which we are most familiar is altogether on an organogenetic basis. We get away from organogenesis only when we deal with such features as pitch, which cannot be observed but with the ear or by instruments.

Historical phonetics attempts to explain how, and in some cases why, present-day speech sounds of a language or system of languages have developed out of earlier speech sounds.

The three qualifying terms, instrumental, descriptive, and historical, do not indicate all the ramifications of phonetic study. I once presided over a program on Linguistic Phonetics at an ASSOCIATION meeting, without knowing just what the label meant. But the observations made above may be sufficient to serve as the basis for two inferences: (1) The phonetician is interested in getting to know things about speech sounds, in dealing with what spoken language is, or with what it sounds like; (2) the phonetician as phonetician is not interested in what use is made of this knowledge.

The first of these inferences may not be altogether clear. We noted above that phoneticians classify or describe speech sounds on an organogenetic basis. It should be pointed out, however, that the use of organogenetic terms in description and classification is primarily an expedient resorted to because we have no vocabulary of auditory terms for use in discussing speech sounds. What the phonetician wants to explain or to reconstruct is the actual sounding pronunciation. He says in substance: If an average normal person operates his apparatus for producing speech in the manner indicated, the sound which will be produced is the speech sound we are talking about.

As to the second inference, we need only note that any application of phonetics is outside the scope of the study itself. I have seen the course title, Applied Phonetics. One may use the findings of phonetics in speech correction or in teaching any particular pattern of pronunciation. He does not thereby become a phonetician.

In particular we may observe that the use of a phonetic alphabet in teaching is not phonetics. It may be true that one must learn to use some kind of phonetic notation in order to communicate information about his findings in phonetic investigation; it is not equally true that facility in the use of a system of phonetic notation makes one a phonetician. We do not call anyone a phonetician until he has done something more than learn to use one of the simpler tools. He must have done some kind of real work, must have made records of actual speech or investigated systems of phonetic behavior, or at least have made a thorough study of what investigators have discovered about speech sounds. To be sure, certain phoneticians find it necessary to devote part of their time to designing phonetic symbols. But it is not the designing of symbols that makes them phoneticians; it is the fact that they are phoneticians that gives them the right to design or pass judgment on symbols. Orm was a phonetician more than six hundred years before the word *phonetician* came into the English language (SOED 1848). The authors of the *Dictionary of English Pronunciation with American Variants, in Phonetic Transcription* (1927) were not acting as phoneticians when they applied a routine scheme of noting American variants; nor were their IPA symbols any more a phonetic transcription, although vastly better, than the Websterian system of diacritical markings.

It is not of course, to be suggested that all the teachers with whom we are concerned should become phoneticians. What is suggested is that they should all come to understand that there is a way of looking at and investigating the sounds of speech, i.e., pronunciation.

They should come to know something about the methodology of phonetic investigation, instrumental and noninstrumental procedure in dealing with either special or general problems, linguistic geography, etc. That is, they should come to be able to read the literature of the field and have a pretty good idea of whether or not any particular conclusion was validly arrived at. Above all they should come to realize that, as Bloomfield puts it, "A language is what the speakers do and not what someone thinks they ought to do." They should have cultivated the habit of opening moderately well-trained ears to what goes on. They should come to realize that if some special circumstance makes it advisable for them to advocate or insist upon a particular style or "standard" of pronunciation, such advocacy is dictated by the special circumstances and not by phonetics.

II

And now, what is the difference between the phonetic attitude and the phonemic attitude? The oppositions have been grossly exaggerated by the prophets on both sides. The recently prolific group of American phonemicists, brilliant scholars doing splendid work and fortunately vigorous enough to sometimes disagree among themselves on definition and theory, have occasionally suggested in their writings that they consider phonetics an inferior study. Thus Bloomfield (*Language*, p. 85) says that "only two kinds of linguistic records are scientifically relevant," and then rules out the laboratory phonetic approach as impossible (in 1933), to leave only the "record in terms of phonemes." His "scientifically" is a fighting word, although he probably did not intend it as such. There has been an understandable resentment on the part of some scholars known as phoneticians and not identified with the phonemicists.

There has hardly been, hardly could be, a phonetician who was not something of a phonemicist or a phonemicist who was not something of a phonetician. As Bloomfield says (p. 87), with reference to phonetic alphabets with "serious drawbacks," invented by phoneticians before the principle of the phoneme had been clearly recognized: "In practice, the phonemic principle somehow slipped in: usually one wrote a symbol for each phoneme." Again, the "somehow" is not a kind word, but the statement that phoneticians have always been, in a way, phonemicists is sound. The phonemicists all grant that they build their structure on a groundwork of phonetics; they use phonetic terms; they have to consider criteria of phonetic similarity. One might suspect that occasionally the work of a phonemicist seems to have fallen short of perfection because of his failure to appreciate directly the phonetic substructure.

For further clarification we may again turn to Bloomfield, not that his work represents the last word in phonemic theory, but that his wording serves the present purpose. "The study of language can be conducted without special assumptions only so long as we pay no attention to the meaning of what is spoken. This phase of language study is known as *phonetics*." (p. 75) And a bit later: "The study of *significant* speech-sounds is *phonology* or *practical phonetics*. Phonology involves the consideration of meanings." (p. 78) *Phonology* we may take here, for we are not considering the whole field of phonology, as synonymous with *Phonemics*. *Significant* is to be interpreted with the gloss of the second sentence. *Practical phonetics* may be illuminating.

One objection to phonemics, as

voiced by those who have been repelled by the jargon-laden disputes on phonemic theory, has been that the study is impractical, highly theoretical in a detached-from-reality sense. The reverse is true. Phonetics may or may not be theoretical; it is qua phonetics not practical, except as we say that anything which adds to knowledge is practical. As soon as some systematization enters into phonetics, we have theory and that theory is probably phonemics. To put phonetics to use we must have significant systematization, which is phonemics, which is practical.

The phonetician who discovered that the [k] in *school* could be represented by the same symbol as the [k] in *kill* was phonemicist as well as phonetician. The latter [k] is a voiceless fortis aspirated palatovelar stop; the former [k] is a voiceless lenis unaspirated mediovelar stop. Of the five features, the two [k]'s have only two in common; they differ in three. The [t] of *till,* a voiceless fortis aspirated alveolar stop, differs from the [k] of *kill* in only one of five features; i.e., it is in number of common features more like that [k] than is the [k] of *school,* and auditorily, if we had means of unconditioned auditory measurement, we should probably find the similarity as marked. Why then did he choose to represent two of these sounds by one symbol, [k], as somehow falling together and different from [t]? It was because he found, if unaware of his procedure, that the two [k]'s never function in the language to distinguish one word from another and can never be substituted one for the other, for they are variants conditioned by the phonetic context. But they both contrast with [t]: *kill-till, cool-tool, skill-still, school-stool.*

Such a method of selecting phonemes, of determining that all these [k]'s function as one unit in the structure of the language and that the varieties are only allophones of one phoneme, /k/, with a consciousness of method, represents the essence of phonemic procedure. We are obviously oversimplifying, but we have a suggestion of the essence. It is only when we have gone through some such procedure that we can put phonetics to use.

III

If, it may be asked, practising phoneticians have already applied phonemic principles, why should we be concerned about phonemics? The answer is duplex: (1) We need to be conscious of certain phonemic procedures. (2) We need to get rid of certain phonemic interferences with phonetic procedures.

The contribution of our contemporary phonemicists is not that they have discovered something altogether new, but that they have developed a methodology of phonemic analysis, a far better method than was ever before applied. As students of spoken language and teachers of speech (we need not call ourselves either phoneticians or phonologists) we should get to understand at least the elementary details of the methodology to know well what we are doing and to do well what we have to do. Take, as a simple example, two dialects in which all three "low-back" vowels are present as auditorily distinguishable sounds. One dialect uses the three in distinguishing such a series as *card* (no *r* sound) *cod-cawed;* the other dialect distinguishes only two contrasting vowels, although in some words, in some phonetic contexts, it uses the intermediate sound as a variant of one or the other of the two sounds at the extremes of the series. Anyone dealing with one or the other or both of these dialects will fail to grasp the significance of the phenomena if he does not understand the distribution of the phonemes, i.e., how these sounds function in distinguishing meanings of words. We have indeed had studies, instrumental and geographic, which have been less than altogether satisfactory for this reason.

On the other hand we have neglected some phonetic phenomena to which we ought to pay attention because we have permitted ourselves to be confused by unconscious phonemic simplifications. For example, a great many elementary works on phonetics classify consonants as voiced or voiceless without paying any attention to fortis and lenis characteristics, i.e., the force of breath and vigor of articulation, or to aspiration. It is really a phonemic procedure, if a bad one, that we have simplified classification to what we have thought were essential details, putting aside what we considered accidental features. As a rule aspiration has been discussed in the textbooks as such an accidental feature, but in too many works the fortis-lenis feature has been completely ignored. It may well be true—I am sure it is—that the fortis-lenis feature is fully as important as or more important than the voiceless-voiced feature in such applications of phonetics as speech correction. These remarks are admittedly so fragmentary as to make little contribution to real understanding. Anyone wishing a fuller exposition would do well to consult Bloch and Trager's *Outline of Linguistic Analysis* (The Linguistic Society), and W. F. Twaddell's "Phonemics" in *Monatshefte für Deutschen Unterricht,* 34 (May 1942), 262-68. (The article is in English.)

ONE EAR TO THE GROUND

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A REPORT assembled by a committee[1] from the American Speech Correction Association appeared in the last issue of the QUARTERLY JOURNAL OF SPEECH.[2] This supplementary report is concerned with various state requirements and practices applying to the testing of hearing among public school children.

A questionnaire sent to at least one informed person in the field of special education in each state included the following queries: Is hearing testing of public school children required? How often? By whom is it done? Are hearing technicians licensed? By whom?

I

The United States has, almost literally, one ear to the ground in this matter of testing the hearing of public school children as a part of a comprehensive educational program. Approximately one-half the states make provision for such testing. Twenty-five states, 52 per cent of them, report some plan for testing the hearing of school children; the remaining twenty-three, 48 per cent, report no statewide plans for hearing testing in the public schools.

Fifteen states, 31 per cent, require the testing of hearing among their school populations; two of these states report that the requirement is not enforced; five of the states enforcing their requirement demand further that the testing be done by licensed hearing technicians. Thirty-three states report no formal requirement concerning public school hearing testing; of these states, twelve report active programs for such testing, and twenty-one mention no statewide provisions for hearing testing. The District of Columbia reports that hearing testing is required "as needed" and done as often "as necessary."

States requiring hearing testing vary widely in the specific provisions of their requirements. Testing may be required "as needed," annually or semi-annually, every other year, every three to six years; or there may be no stipulation concerning the frequency of testing. Only five states require that a licensed hearing specialist do the testing; other states require or permit doctors, nurses, superintendents, and teachers to test hearing; two states send out representatives from the state school for the deaf to do public school hearing testing. All states with required or other programs for testing the hearing of public school children report that such programs are under the jurisdiction of the state department of education or public instruction, the state department or board of health, or under the co-direction of the departments of education and health.

II

In summary, the following comments may be made:

1. Approximately one-fourth of the states have and enforce requirements providing that public school children shall be given hearing tests at intervals ranging from once in in the child's school life to annually or semi-annually.
2. About one-fourth of the states have nonrequired programs providing for public school hearing tests on a statewide basis. These programs vary greatly in kind and degree.

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[1] D. W. Morris, Arthur Secord, Jeanette Anderson.

[2] J. Anderson, "The State of Speech Correction," QUARTERLY JOURNAL OF SPEECH, XXXIII (1947), 69-71.

3. Five states require that hearing testing be done by a licensed hearing specialist.
4. Required and nonrequired programs for the hearing testing of public school children are administered by the state department of health, the state department of education, or by the two, jointly.
5. Requirements and practices vary widely from state to state.

III

Alabama: requirement; not enforced.

Arizona: no requirement.

Arkansas: no requirement.

California: requirement; licensing; State Departments of Health and Education.

Colorado: no requirement.

Connecticut: requirement and licensing pending; State Department of Education.

Delaware: requirement; State Department of Public Instruction.

Florida: no requirement; hard-of-hearing included in legislation for special education.

Georgia: no requirement; hard-of-hearing included in legislation for special education.

Idaho: no requirement; State Department of Health has audiometer available to schools.

Illinois: no requirement; hearing program included in legislation for education of exceptional children.

Indiana: requirement; licensing; state department of public instruction.

Iowa: no requirement; hearing program included in plans for education of exceptional children.

Kansas: no requirement.

Kentucky: no requiremnt; State Board of Health has a hearing testing program.

Louisiana: no requirement; some testing done by State Department of Education.

Maine: no requirement.

Maryland: requirement; State Department of Education; testing done by teacher from State School for deaf.

Massachusetts: no requirement.

Michigan: no requirement; hearing program included in educational program for physically handicapped.

Minnesota: requirement; state crippled children's society undertaking statewide program.

Mississippi: no requirement; testing done by county health officers.

Missouri: no requirement; may or may not come under speech education.

Montana: no requirement.

Nebraska: requirement; State Department of Public Instruction.

Nevada: no requirement.

New Hampshire: no requirement.

New Jersey: no requirement; testing encouraged; field worker from State School for deaf provided for testing.

New Mexico: no requirement.

New York: requirement; not enforced.

North Carolina: no requirement; some hearing testing done as part of physical examination required every three years.

North Dakota: no requirement.

Ohio: no requirement; hearing program included in legislation for special education.

Oklahoma: no requirement.

Oregon: requirement; licensing; State Departments of Education and Public Health.

Pennsylvania: requirement; State Department of Public Instruction.

Rhode Island: requirements; State Department of Education.

South Carolina: no requirement.

South Dakota: no requirement; State Department of Health doing some experimental work.

Tennessee: no requirement; lip-reading taught in public schools of Memphis, Nashville.

Texas: no requirement; hearing program included in legislation for education of exceptional children.

Utah: no requirement.

Vermont: requirement; State Department of Education.

Virginia: no requirement; hearing surveys made at request of local school administrators; State Department of Education.

Washington: requirement; licensing pending; State Department of Public Instruction.

West Virginia: no requirement.

Wisconsin: no requirement; statewide program encouraged by State Department of Education.

Wyoming: requirement; service provided if local schools request it; State Department of Education.

THE SPEECH TRAINING PROGRAM FOR NAVY FIGHTER DIRECTOR OFFICERS

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UNITED States Navy fighter planes are given continuous direction and intelligence supplementation by a system of information exchange known as Fighter Direction. The naval officer who transmits this tactical guidance and strategic information is known as a Fighter Director Officer. The Fighter Director Officer may be aboard any one of several types of vessels on the surface: aircraft carriers, carrier escorts, battleships, cruisers, destroyers, destoyer escorts, or certain other types of craft. In advanced operations at newly established bases, the Fighter Director may be based ashore. During the later part of the war Fighter Director Officers were on 24 hour, round-the-clock watch to direct both day and night fighter plane activities. In this vital naval activity voice communication was the nearly exclusive means by which this information exchange was carried out.

The operational function of the Fighter Directional System was to direct tactical phases of fighter combat operations. This information system made available to airborne planes strategic knowledge gathered by facilities of the surface fleet. Likewise, the information of the fleet was supplemented by intelligence reports from the planes aloft. When this system for mutual exchange of information broke down for any reason, the efficiency of both surface and airborne units was reduced. Naval commanders soon learned through harsh experience that voice communications could be sharply limited by causes other than electrical and mechanical difficulties. The effect of a voice limitation would hold up operational efficiency just as seriously as deficient communication equipment. Naval experience indicated that deficiences of voice usage on the part of the Fighter Director Officer were of greater incidence than techincal failures of the transmission equipment.

In an effort to increase the communications efficiency of the Fighter Direction System, voice training was instituted early in the war. Steer and Hadley[1] have reported on one aspect of the problem of increasing the efficiency of voice communications. The program which they described was designed primarily to train naval aviators and tower operators; it was carried out by staff officers of the Bureau of Medicine and Surgery as a part of the Aviation Psychology Program. The training herein described was formulated and executed by line officers as a part of operational training in the Pacific Fleet[2] itself.

The purpose of this article is to describe the development of the voice communications training program for Fighter Director and Combat Information Center[3] personnel. The development of this training will be considered from three aspects: first, historical factors which are responsible for the development of the program for this specialized fleet personnel; second, the types of personnel which received this type of training; and third, the nature of the training provided by this communications program.

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[1] M. D. Steer and J. M. Hadley, "The Speech Intelligibility Program in Naval Aviation: Historical Summary," QUARTERLY JOURNAL OF SPEECH, XXXII (1945), 217-228.

[2] This early training was instituted in the Pacific Fleet. Later, training was extended to other fleets. However, the writer is fully cognizant only of fighter direction training methods which are herein described at the naval activity indicated.

[3] Early in the war the term 'Fighter Director Officer' was used to describe the officer with which this article is concerned. With advances in tactics in the fleet, the term 'Combat Information Center Officer' was also utilized.

I

The historical aspects of voice communication failures in naval fighter direction could be illustrated in a startling manner were it not for the limitations of naval operations security. It is impossible for security reasons to cite the specific examples which prompted some operational commanders to institute a program designed to increase voice communication intelligibility. For the purposes of this report it must be sufficient to state that at the outset of the war in the Pacific, breakdowns in voice communications between combat pilots and Fighter Officers were known to reduce operational efficiency.

In early 1942, Captain J. H. Griffin, USN, assumed the command of the Fighter Director School at the Pearl Harbor Navy Yard. Captain Griffin had come to this billet from a tour of duty in the South Pacific as a Fighter Director Officer aboard one of our remaining aircraft carriers. His experiences in the early days of the war provided him with a wealth of first-hand knowledge of the voice communication problems involved in the fighter direction system.

As a result of specific requests by Captain Griffin for an officer trained in both speech and electro-acoustics, I reported for duty at the Fighter Director School, Pearl Harbor. A period of intensive training followed which involved (1) formalized Fighter Director School instruction, (2) operational fighter direction training at NAS Puunnee, Maui, T. H., and (3) combat experience with the fleet. During and following this period of instruction and under the continuous guidance and supervision of Captain Griffin, a program of voice communication training especially designed for Fighter Director and Combat Information Center personnel was developed.

II

The personnel trained by this program were all officers serving with various operational units of the Pacific Fleet. Most of these officers had previous Fighter Direction experience. Some student officers, however, were reporting for training to the Fighter Director School before being assigned to various fleet units. All officers in training were destined for one of two general classifications—they were to be either day fighter directors or night fighter directors. The type of training provided was determined by this basic classification.

Day Fighter Director Officers. (These officers were designated as either Fighter Director or Combat Information Center officers. The type of training received was determined by the billet to which the officer was assigned.)

(1) Officers based on carriers.
(2) Officers based on fleet units other than carriers: battleships, heavy cruisers, light cruisers, destroyers, destroyer escorts.
(3) Officers based ashore—at advanced operations bases.

Night Fighter Director Officers. (These officers were designated as GCI or Ground Controlled Intercept Officers. The training for these officers was likewise determined by the billet of the officer.)

(1) Officers based on carriers.
(2) Officers based ashore—at advanced operations bases.

The specific training of this program was designed to solve the aspects of the four-fold voice communications problem which has been formulated by Captain Griffin: (1) uniform use of the Combined United States-British Fighter Direction Code, (2) reduced message rate,

(3) uniform and reduced loudness variation, and (4) high pitch level with reduced pitch variation. Steer and Hadley had suggested[4] that all voice transmissions must involve (1) a message, (2) a talker, (3) a transmission system, and (4) a listener. Captain Griffin's four-fold problem concerned aspects of the first two of these four components cited by Steer and Hadley.

The message materials used by Fighter Director and Combat Information Center personnel have been carefully standardized by joint United States and British action. *The combined US-British Fighter Director Code* contained specific coded messages for use in transmitting information from fleet units to the fighter pilot. In operational conditions it is imperative that these messages be concise. Hence *each* coded word is of the utmost importance. Steer and Hadley have pointed out for their purposes the desirability of "concentration on whole messages rather than individual words."[5] In fighter direction operations it was imperative because of the coded transmissions that each individual word be fully understood—it was not sufficient for simply the general idea of the transmission to be comprehended.

Most officers trained in this program were already familiar with the United States-British Fighter Director Code. As new replacement officers were trained by the Fighter Director School, however, it was necessary to indoctrinate them in the vital importance and use of the standard coded materials. All officers were painstakingly checked on this aspect of their training before being made available for assignment to fleet fighter direction units.

The second problem outlined for solution by Captain Griffin was the control of the speed of the transmitted message. There are usually many electro-acoustical factors which seriously interfere with the ability of the listener to understand the message transmitted by the Fighter Director.[6] In an effort to minimize the effect of these electro-acoustical interferences, the speed at which the original message was spoken was reduced. Communication experiences under all fleet conditions had long indicated that a measured regularity in the manner of transmission greatly aided message intelligibility.

The third problem to which fighter direction voice training emphasis was given was the loudness variation of the voice. Fleet experience had indicated that the message which was usually most intelligible was not only slow but was characterized by essentially no change in loudness level.

The fourth phase of training emphasized to the student the desirability of keeping the pitch variation at a minimum. A message pitch level higher than the habitual voice level was also found to aid greatly in intelligibility.

All of these desirable communication patterns—which had been tested and were known to be efficient—slow, measured speech, no great loudness variations, no great pitch variations, raised pitch level—were considerably at variance with the voice patterns for normal speaking. For purposes of effectiveness in fighter director operations it was necessary for the officers to adopt these atypical patterns of voice when transmitting messages in the standard Fighter Director Code. The duty of the

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[4] M. D. Steer and J. M. Hadley, *op. cit.*, p. 224.

[5] M. D. Steer and J. M. Hadley, *op. cit.*, p. 225.

[6] When this program of training was inaugurated early in 1943, not all of the high fidelity voice communication equipment was at that time available. Many newer types of high frequency equipment were later made standard in fleet units.

Fighter Director Officer was such that these messages were practically always transmitted when there was a great deal of urgency for the officer to get his message through. Under such exigent circumstances it was very easy for the Fighter Director Officer to forget his recent training and lapse into the habitual patterns of more nearly normal speech.

In order to make most effective the training, student fighter directors were given operational training problems as nearly comparable to combat conditions as possible. Utility aircraft were available for daily tactical problems; a special broadcast frequency was made available for Fighter Director School problems—both day and night. Students acted as Fighter Director Officers in one series of problems; during the following series they would take a place in one of the aircraft being used in the problems. In this manner the student learned first hand the nature and extent of the electro-acoustical problems which reduced voice communication intelligibility. Also he was better able to evaluate the speaking effectiveness of his classmates and to verify in operational conditions the effectiveness of the techniques which he had been taught in the Fighter Director School classrooms.

The Fighter Director School at the Navy Yard, Pearl Harbor, also maintained a training facility at NAS Puunnee, Maui, T. H. Voice communication problems for advanced Fighter Director Officers were arranged in coordination with the tactical training of the air groups stationed at NAS Puunnee. Daily problems involving as many as 150 aircraft were formulated as a part of the operations training program. In this training with the air groups the student fighter director had an opportunity to give fighter direction to several airborne groups simultaneously in large scale operational problems. These tactical training problems were directed by the officer-in-charge of communications training. Continuous watch was kept on the voice usage of the student fighter director in order to give instruction and emphasis in the four aspects of voice communication which had been formulated by Captain Griffin.

Steer and Hadley have reported in the JOURNAL the program of speech training for pilots in naval aviation. The present material has outlined the development of a program for training fleet Fighter Director and Combat Information Center Officers. The voice communications technique which was found most effective for Fighter Direction operations was one which employed distinctly atypical patterns of voice usage. Provisions were made in the fleet training of Fighter Director Officers to give continuous supervised instruction to both day and night fighter director students in the recommended communication techniques.

TRAINING SCHOOL PERSONNEL IN THE USE OF RECORDERS

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THERE is a certain "know-how" in recording that can come only with practice and experience. While not every person is suited for recording by temperament, it is surprising how many can be taught to cut excellent records, given the correct initial instruction and a chance to "practice" on the equipment. It is not enough to know *how to do it*—time must be spent going through the various actions required in recording, starting and stopping the recorder, lowering and raising the cutterhead, making correct switching connections, replacing cutting stylus and setting depth of cut, placing disk on table and removing it quickly, and making short test recordings from microphone or radio pickup until it can be done accurately and quickly. This cannot be accomplished in a day. Short 30 minute sessions several times a day over a period of a week should afford reasonable confidence at the time of the real recording. It may require a dozen disks to do the practicing, but this is economy in the long run.

The writer's motto in teaching the use of the recorder is: "We learn to do by doing." He has seen teachers so thoroughly steeped in their subject that no possible point could be overlooked, but in imparting that information they resorted almost exclusively to explaining *to* and doing *for* the learner. It is much better to show the learner the actual physical cycle of operation in recording once or twice and then, hard as it is for the instructor, turn the machine over to the learner and see that *he* does it (the slow, painful, hard way at first). Helpful and pertinent information can be given as needed. However much of it should be in the instruction manual and a re-reading after actual operation of the recorder will mean a great deal more.

The person who is methodical, careful of details while not losing sight of the main idea, with a little common sense and anxious to succeed, should with good initial instruction make a good recording operator. In most schools there may be several among faculty members or advanced students who possesses an especial knack for recording. This plus a fascination for the work usually results in successful operation. Each recorder has certain peculiarities in its operation which must be learned and mastered. The "perfect," fool-proof recorder has yet to be produced. It is a strange commentary on educators in general, that in the selection of such equipment they should put a premium on lazy thinking, or none at all, by either faculty members or students who operate it.

ACOUSTICAL CONDITIONS

The ideal set up for recording in a school system closely parallels that found in a first class radio station where "live" sound is picked up from sound treated studios, carried to the rack-mounted amplifying system in the control room and fed to the recorder nearby, either of the studio type or a first class portable. Studios are used ranging in size from the small news room for news broadcasts to large ones for orchestras, choruses and other combinations of musicians, with and without audience participation.

Very few schools can afford such elaborate recording facilities unless it be the large endowed universities and others that own their own broadcast stations. Of the latter a large increase in number is expected due to the spectacular development of the FM broadcast system and its wide application in educational fields. Several large cities have operated their own broadcasting systems for a number of years, notably Cleveland, and many more are expected to follow suit in the next few years.

Lacking such exceptional facilities, however, it is generally possible to follow the same plan on a smaller scale. For example, the stage of the auditorium with grand piano, space for orchestra, chorus, band or smaller ensembles, is a "natural" for recording. With the curtains closed, pianists, other soloists, and small groups of players or singers can be recorded with excellent results. Recordings of chorus, orchestra, or band during public performance with the audience serving as a damper for excessive "echo" is a very fine substitute for the large radio studio. In many cases it will be found superior because of its large size. A room that is a little larger than needed to seat the performers of a large group, even though perfectly sound treated, is *not* a good recording room—it takes space and *more* space to successfully record large masses of sound.

There will also be available a small room in most schools, or it can be created adjoining a larger room, for the installation of recording and playback equipment. With modest sound treatment of the adjoining larger room at a cost of only a few hundred dollars, the speech and modern language classes can use it when needed, for recording purposes. This is much better than carrying a recorder about from room to room where the echo is bad and acoustically impossible. It is bad enough for non-recorded class room recitation but when recorded and thus doubled in the playback, the results may be so poor that the recordings are worthless.

The small control room can radiate microphone lines to the stage of the auditorium for on-stage recording; to a convenient location for suspending a microphone 20 to 30 feet above and in front of the stage for pickup of large group performances, and other strategic areas.

Where such facilities are not available a temporary booth about six feet square and eight feet high constructed of a wooden frame and monk's cloth or other similar material can be used for recording speech. In a live auditorium with no audience a screen of sound absorbent material may be placed back of the microphone to reduce the objectionable reverberation in recording large groups.

RECORDING TECHNIQUES

The Microphone. Each type of microphone has its optimum recording distance for speech. This may vary from 12 to 24 inches depending on type. In recording a speech class where it is desirable for the student to hear how the strength of his voice compares with that of others, all the students including the weaker voices may stand at the same distance from the microphone, recorded at the same setting of the volume control and played back with the same set of the playback volume control. Obviously the setting of the recording level should be determined by the stronger voices. In no other way can a real perspective be gained by the various students. It is not good educational procedure to place the weak voices in a "crooner" position on top of the microphone. This distorts the quality of the voice and gives him an unreal sense of its strength.

For recording groups of singers or

players, the microphone should be placed where a listener would get a balance of all the instruments or voices. It might be 20 or even 40 feet in front of and above the first chair violins, or soloist with an orchestra. The conductor never hears the desired balance from his players or singers—neither would the microphone if placed in the same position. If the recording must be done in a live room, the effect of the echo can be reduced by facing the directional microphone toward the soloist or group placed in a corner of the room. In other words, facing the microphone toward large bare walls should be avoided.

Recording Volume Level. It is good practice in recording either speech or music to audit a loud section of the performance in order to judge in advance the proper setting of the volume control. Once set to take the maximum volume, the gain should be changed little if any, when softer passages come—to do so would destroy the dynamic values in the recording. Of course there is a maximum swing of the indicating needle beyond which the cutting stylus will cut over into the adjoining groove, resulting in "repeating" or "echo" on playback.

Playback of Recordings. It is good practice to estimate the loudness of the original speech and play the recording at that level. The writer has observed this rule broken many times and it does no credit to the operator or the recording procedure. It is ridiculous in a record made for training purposes to have a tiny voice boom out on a recording when the performer knows very well that it is not his real volume.

Chorus Arrangement for Recording. The higher pitched, sometimes shrill and often more powerful soprano section of a mixed chorus can easily ruin an otherwise good recording. It is often advisable to re-arrange the grouping so that the sopranos are in the back rows, placing the tenors, basses and altos at varying distances from the microphone in order to achieve a balanced recording. If the sopranos are still too strong, have them sing across the microphone rather than directly toward it.

Orchestra and Band Arrangement. It may be necessary to place drums and tympani farther to one side of the center than usual, or they will over-balance the other instruments. A warning to the players to "pipe down" may prevent ruining the recording on loud passages. String basses and cellos sometimes need to be shifted a little nearer to center, more directly in front of the microphone. Unmuted trumpets and French horns often give trouble and may require a shift in position. Woodwinds are easy to record. Don't expect the volume indicator to swing very wide for solo passages by flute, oboe, or other woodwinds for a satisfactory recording. There is a strong temptation for the operator to turn up the gain for such passages with inevitable trouble if the following loud passage is not anticipated.

Piano Recording. In a large sound treated studio about 14′ x 24′ with 10′ to 12′ ceiling, little trouble will be encountered in recording a large size grand piano. Or, excellent results can be obtained on a large stage with the curtains drawn. In either case the lid should be raised and microphone placed 10′ to 15′ away and facing the open lid. "Blasting" effects commonly heard on the heavy chords may be due to bad piano playing or more often, to overloading of the amplifier. There is really greater volume than the indicator shows because of the sudden impact of the tone. It is therefore better to keep the gain on loud chord passages at something less than the accustomed setting used in other recording work.

Many other items, the results of long recording experience under all sorts of conditions, could be mentioned but space will not permit. Anyway, it is far from our thoughts to say the last word and thus take away from the operator some of the joy of making discoveries for himself.

ARISTOTLE'S *RHETORIC* AS AN UNDERGRADUATE TEXTBOOK

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SHOULD the *Rhetoric* be used to teach introductory public address to undergraduates? If so, which chapters can be read most profitably? By what means, if any, should the text be supplementary? How, in turn, do the students react to a treatise judged difficult by many scholarly readers? The aim of this report is to offer suggestive rather than conclusive answers to these questions.

Three centuries ago Aristotle's great book was still an important instrument for teaching rhetoric in the schools of western Europe. Less than a hundred years ago it was studied at Rugby where the boys read the work in Greek. This happy condition has so far deterioriated that today it is the unusual undergraduate who has a first-hand acquaintance with the text in an English translation. To be sure, properly taught graduate students are reasonably familiar with it, particularly in the field of public address, due largely to the guidance of a group of Hellenists among whom Professor Lane Cooper is perhaps chief in this country.[1] Competent academic opinion on the *Rhetoric* holds that "Courses in advanced composition and public speaking in our colleges and universities would assume fresh significance if the *Rhetoric* of Aristotle were to recover its rightful place. . . ."[2]

I

The present writer, himself a former pupil of Professor Cooper, accepted this judgment as sound, and he determined to use the Cooper translation of 1932 as the basic text with four sections of introductory public speaking taught during the years 1942-45. Definite pedagogical advantages were at once apparent: the stress on the ethical bases of rhetoric; the practical recognition of the dual nature of the discipline in oral and written aspects; the importance assigned the relation between intelligent criticism of speeches and adequate performance as a speaker; and Aristotle's remarkable ability to compress much matter in small space.

The discriminating student might also lay the foundations of a useful philosophy of rhetoric. Aristotle offered him sound, practical psychology, a dependable guide to analysis of human thought and conduct; he was rich in suggestions to writers of prose and to builders of all sorts of speeches; he set standards for the judgment of eloquence in many areas, including those of the great literary epics and of drama; he indicated clearly the importance of the "common" and "special" topics so vital to understand the "climate of opinion" of a particular time and country; and he made useful distinctions between the processes of persuasion and scientific demonstration.

The four experimental sections contained some seventy students. All had passed courses in introductory and intermediate composition and were prepared to spend a semester studying public address. Four-fifths were men. About half were sophomores; but there were twelve seniors, nineteen juniors, and a lone freshman. Major concentrations included: humanities, chemistry, physics, engineering, education, agriculture, and physical education. Suitable academic background was chiefly lacking. Fourteen had studied Greek history; about twenty had had a course in Greek philosophy; only two had read Greek literature and studied "baby Greek." To compensate in part for this obviously uneven preparation, early assignments included reports and discussions on articles in the *Encyclopedia Britannica*: "Greece," "Rhetoric," "Aristotle," "Longinus," "Poetry," and "Style." These gleanings were implemented by lectures dealing with important aspects of Greek rhetorical theory and practice.

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[1] Read Professor Cooper's address to the Eastern Public Speaking Conference, April, 1934, published in the QUARTERLY JOURNAL OF SPEECH, XXI, 10-19.

[2] F. M. Padelford, *The University of California Chronicle,* November, 1932, p. 478.

II

The important units making up the course of study included:

A. The Constituent elements of great oratory:
  1. Freedom of speech.
  2. Existence of vital political controversy.
  3. Opposing speakers of the rank of genius.
  4. Pressure of an enlightened and critical audience.
  5. A highly developed language as a medium of expression.

B. The Criteria of elevated style after Longinus:
  1. Grandeur of concept.
  2. Vehement and sustained passion.
  3. Able use of figures of speech.
  4. Nobility of diction.
  5. Good sense of order in composition.

C. Specific uses of the *Rhetoric*:
  1. Distinction between rhetoric and dialectic, between enthymeme and syllogism, the nature and kinds of proof, and the four uses of rhetoric (I.1).
  2. Definition of "rhetoric," "probabilities," and "special" topics (I.2).
  3. Deliberative, forensic, and epideictic oratory and the methods and aims of each (I.3).
  4. The nature of "happiness" and "the good" (I.5-6).
  5. The forms of government and their aims (I.8).
  6. The non-technical means of perusasion (I.15).
  7. The nature and analysis of the several emotions and their roles in the persuasive process (II.1-11).
  8. Analysis of character (II.12-17).
  9. Style and the manner in which clear and appropriate utterance is cultivated (III.2, 5).

Late in the term the students examined the *Poetics* to supplement the *Rhetoric* on style.[3] Thus, by judicious management, they were given some insight into the *Rhetoric* as well as an introduction to the *Poetics* and the *Sublime,* tidy additions to the usual corpus of comment on voice and diction, physical behavior, and the traditional rounds of prepared speeches.

III

The results of the term's work were checked by a questionnaire returned unsigned. Students were asked to evaluate relative contributions of Aristotle and the Monroe text (the first eighteen chapters of which were read for comparison); reasons for approval or rejection of the *Rhetoric;* and parts of the treatise appreciated most.

Slightly more than 80 per cent preferred Aristotle. Reasons varied: some liked to deal directly with so great a philospher in one of his major achievements; others felt the use of this text had introduced them to an important aspect of Greek *paideia;* still others were impressed by the knowledge of psychology gained. Many admitted benefits associated more directly with the area of elementary public speaking: Aristotle's views on the building of speeches; his standards of criticism of speakers and speeches; the wide and useful addition of terms added to their vocabularies; the readiness with which the new apparatus could be applied to modern speeches. There was particular interest in examining speeches in epic poetry and in drama to discover rhetorical principles represented. Almost everyone felt that use of the text had improved his ability to speak and to write.

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[3] Chapters 21 and 22 on diction, metaphor, and criteria for selection of suitable words.

The minority of adverse opinion sustained itself with good reasons: it objected to the difficulty of style, the complexity of some material, the lack of familiarity with names, events, and places used as illustrations, and the absence of elementary instruction relating to voice and diction, physical behavior on the platform, and the like.

Books were preferred in this order: II, I, III.

Upon the whole, the experiment was a success in the judgment of a substantial majority of those most concerned. There was general feeling that the *Rhetoric* had added a solid body of fact and principle to a course not always so endowed.

Now, a word as to the kind of teacher who can use the *Rhetoric* to good advantage. He should be a lover of the classics and possess some ability to understand and interpret them in relation to public address. He ought, moreover, to have studied the treatise itself under capable and even inspiring teachers. He should have knowledge of Greek sufficient to enable him to read the original with the aid of a dictionary.

It is encouraging to learn through personal experience that the views of mature scholars and those of undergraduates agree on the worth of this volume. It is heartening to discover that many students on the undergraduate level have the good sense to pursue the study of an author whose profound influence upon their intellectual development can never be over-estimated. Perhaps the post-war re-appraisal of teaching methods and instruments will cause more and more teachers to use this text to instruct undergraduates.

THE VETERAN EVALUATES A SPEECH COURSE

HOWARD W. TOWNSEND
University of Texas

AN invasion of veterans into the classrooms has been taking place for more than a year and has changed the majority of freshmen and sophomore students from immature, pleasure-seeking boys and girls to mature men and women, more interested in scholastic advantages than in pledging a social organization or planning the weekly dance.

Visible signs of the veterans are far less noticeable than are the dynamic working standards and mental efforts brought to the classes. Within a short period high standards have been set and excellent records established. How much of this is due to the wider vision and new sense of values the years of military service have given, and how much to maturity no one actually knows.

Long before the war came to a close we were fed a reading diet of what the veteran would be like on his return. Too frequently we had pictured a near neurotic who would set in immediately to revolutionize methods of government, education, and religion.

What do we actually find after working for over a year with veterans? Those of us in speech education are particularly concerned about their reaction to that field. Are they interested in it and do they find it of value? Do they believe it has a place in education and do they think of it as something vital? Are they demanding overnight changes in methods and materials or are they pleased with what they receive?

I

I offer as an approach to the answer the results of a brief survey made in four classes of the Business and Professional Speech course at the University of Texas during 1946. Although the survey was limited in scope, I believe the findings are indicative of a general reaction.

The course, of sophomore level, includes the study of special types of speeches common to business and professional people, emphasizing theory and practice in group speaking situations, personal conferences, oral reports, sales talks, and occasional speeches.

The basic requirements include: (1) two written hour examinations; (2) one three-hour written final; (3) text book readings; (4) supplementary readings; (5) a written analysis of at least one model speech for each type studied; (6) five reports on actual speaking events; and (7) at least one original speech for each type studied delivered in class.

The classes surveyed consisted of 102 students. Of these 85 were veterans, 17 nonveterans, 75 per cent were sophomores, 20 per cent juniors, 5 per cent seniors, 90 were men, 12 were women.

This course was chosen for study because of: (1) the large number of veterans enrolled; (2) its members had had previous university or college training; (3) the course attracts a wide variety of students, not just speech majors; and (4) the course has its parallel in many speech departments.

At the end of the semester students were asked to evaluate the course and to offer frankly suggestions relative to methods and materials they thought would strengthen it. The written evaluation was signed or not as the student chose, thus eliminating any fear of being discriminated against because of adverse criticism.

The 102 students made 155 comments:

Include more speaking assignments	32
Have longer speaking assignments	17
Course does not need revising	15
Classes should be smaller	12
Adopt a more concise text	9
Expand the course to include two semesters	9
Arrange out-of-class speaking experiences for students	7
Be more severe with criticisms	7
Have less outside reading; fewer reports	6
Abolish quizzes and examinations	5
Give students more individual attention	5
Use recordings more frequently	4
Install a loud speaker system for practice	4
Place more emphasis on diction and grammar	4
Devote less time to theory and model speeches	3
Devote more time to theory and model speeches	3
Have more impromptu speeches	2
Have more discussion of outside speakers	2
Include vocal and breathing exercises	2
Eliminate degree requirement for speech	2
Arrange speech classes according to group interests	2
Require prerequisite which will give better background for the course	2
Invite business and professional men to speak	1
Require more outside speaker reports	1
Give more hour examinations	1
Extend class period to two hours	1
Use motion pictures to show correct posture	1
Arrange for an opportunity to speak out-of-doors	1
Soften criticism given at beginning of course	1
Outlining course at the beginning was good	1
"Clear and precise teaching in which a 'spade was called a spade' was helpful."	1
	155

II

The comments, because of both the stated and implied limitations, are indicative only, but they are significant because they come from an experienced, serious-minded group. I believe they warrant these observations:

1. Veterans are reasonable and understanding rather than revolutionary and rebellious.
2. Veterans offer constructive suggestions.
3. Veterans offer specific, concrete suggestions.
4. Veterans offer suggestions which indicate a desire for work, progress, and improvements.
5. Veterans offer the same kinds of suggestions that speech educators have been making all along.

Seventy-five per cent of those students who offered suggestions also indicated they thought the course, just as it was offered, had been of value and they would recommend it even if no change were made. This, I interpret, not as a compliment for the one course, but as a compliment to the entire field, especially to courses of the nature of the one surveyed.

Speech departments over the nation face the greatest challenge they have had—the opportunity of giving the men and women who won the war and who are now eager to prepare themselves for a full and happy life that training which will develop the poise, confidence, and self-possession they need in order to achieve professional success and social happiness.

EDUCATION OF THE ELEMENTARY SCHOOL TEACHER IN COMMUNICATION SKILLS*

MARION EMORY SHEA
New Jersey State Teachers College (Newark)

WHAT should the elementary school teacher know in order to improve a child's speaking and writing activities? What should she know in order to meet his unquenchable thirst for the vicarious experiences which come to him through reading? And how well is she equipped to recognize his needs and desires and to minister to them?

I

The last question can be answered first. She is often poorly equipped. Few of our ablest high-school graduates choose teaching as a career. Our teachers colleges are filled with students who are not teacher-minded. They come to college because teacher training is cheap to get. It is true that many states attempt to select teacher candidates with great care; nevertheless, the teacher-minded students are rarely "Grade A," partly because teachers' salaries are still unattractive and partly because few high schools and high-school teachers are interested in channeling their best pupils into elementary school teaching where the need for the best teachers is greatest.

But limited as the stock of our teacher candidates may be, our professional education associations have not done what they might to improve the equipment of the elementary teacher now in service. It seems almost as if they were utterly uninterested in her. Particularly is this true of two assocciations whose prime concern is with communication and the area of the language arts. I believe the level of speech and language usage in America would markedly rise if teachers in the elementary schools were skilled in communication and were alive to its importance. It is at the elementary level that some of the best (but a great deal of the worst) "communicating" goes on. Yet the National Council of Teachers of English and the SPEECH ASSOCIATION OF AMERICA have never demonstrated great concern for the elementary school teacher. These associations still remain essentially high-school and college communities and this fact is revealed year after year in their activities, particularly in their convention programs. As a result, the elementary teacher who belongs to either organization remains a rarity. Both organizations can do much, not only to interest the practicing teacher, but also to interest young men and women in becoming teachers. Until we focus our attention on the elementary school scene and draw elementary teachers into our groups in appreciable numbers, until we plan our programs to challenge them specifically, and until we at least face our responsibility for the recruiting of teachers, the teachers college must continue to prescribe large doses of remedial medicines (remedial writing, remedial reading, remedial speech) at the expense of intensive training in communication and knowledge of literary backgrounds. At present the teachers college must take its students as it finds them—and do the best it can.

II

What should be the equipment of the teacher in the elementary grades if she is to improve her pupil's speaking and writing? This question is central to training in the communication skills.

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*Based on a paper read at the convention of the National Council of Teachers of English, Atlantic City, November 28, 1946.

Those who try to produce an elementary school teacher know that she must speak and write clearly, effectively, and accurately. She must have a rich and varied experience from which to draw. She must have a range of vocabulary suitable to effective communication with children. These assets she *must* have. If she does not have them, the teachers college curriculm must in the freshman year help to give her these skills; and if she does possess them, the curriculum should provide help in refining and strengthening them. In other words, freshman English in the teachers college must deal frankly and intensively with the basic skills of speaking and writing.

That the freshman course must deal with the basic skills rests upon two fundamental considerations. First, language is a basic tool in and out of school —in conversation, in discussion, in storytelling, in letter writing, in telephoning —and is carried on days without end. And regardless of what is expressed in such activities, the manner of expression falls almost wholly into language patterns. Second, the elementary teacher lives and works through speaking and writing; indeed, in her activities oral communication receives great emphasis. Accordingly, this emphasis must be reflected in the teachers college course.

Such an emphasis in the freshman course has significant effects on the character of instruction, and these effects are already evident in our teaching at Newark. The old composition course as formerly taught is eliminated. Our new emphasis subordinates writing to speaking. It changes public speaking to social intercourse and group discussion. It reduces solo performance and increases group expressional activities. Furthermore, if effective cooperation can be obtained from other departments, the new emphasis would substitute oral reports for written reports in history; and in the sciences, both physical and social, it would call for much greater use of student discussion, talks, and demonstrations, with a corresponding reduction in notebook experiments. In every subject communication would receive greater emphasis than is now the rule. For the elementary teacher, at least, training in communication can scarcely be overemphasized.

Since the teacher in the grades makes constant use of explanation, the freshman course at Newark State Teachers College gives much attention to training in exposition. Students, as individuals or as teams, prepare timed talks in which they explain how to do or how to make something. They are urged to illustrate, to demonstrate, to talk as they *show*. They demonstrate clay modeling, fly casting, ski jumping; they illustrate scoring in bowling; they fit a mortise and a tenon joint; they set type; they give first instruction on wind and percussion instruments; they prepare unique salads; they cut out skirts and blouses; they resuscitate the drowned; they pot plants; they plot courses in the skies. Sometimes the class assembles in the usual classroom, sometimes on the lawn, often in the shops. We find that these talks are stimulating and enlightening—to the class and to the instructor. And always our test of proficiency is simple: Was the explanation clear? Can the audience *now* repeat the process? Always the aim is clarity; often we get effectiveness; and, quite naturally, we come to demand accuracy in vocabulary and grammar as concomitants to clarity and effectiveness. Incidentally, our emphasis on performance as a test of exposition has been of great value in motivating speaking and purposeful listening. If after hearing a talk on how to pot a plant, a listener can at once carry out the operation correctly, the speaker knows how good an expositor he is.

III

I can here do no more than indicate the general nature of the education of the elementary teacher in the sophomore, junior, and senior years. In the sophomore year, the student should concentrate upon literature. In addition to English and American literature, the curriculum should make provisions for a selected reading program in world literature. Furthermore, beginning in the sophomore year and continuing through the later years, the student should have opportunities to elect courses which would round out and give background to her knowledge of literature; and in order to give her creative abilities full play, she should be able to elect courses in radio, dramatics, and writing.

The junior and senior years are in most teachers colleges given over to professional subjects. In these years the prospective teacher should become conversant with the areas of children's interests in literature. She should read widely in both classic and contemporary literature for children and should develop an appreciation for fine artistry in bookmaking and in illustrating. She should have ample opportunity to observe children's reading activities and the teaching techniques for promoting and developing tastes in literature. She should have practice in discovering interests of individual children and of building reading programs to stimulate those interests. She should know something of the reading difficulties to which children are prone. Finally, she should herself be able to read well aloud.

The curriculum of the last two years, furthermore, should include courses aimed at giving a clear conception of a modern program in language and of the meaning of functional techniques in the teaching of language. Certainly such courses should emphasize the most progressive tendencies of the past few years. The curriculum should recognize, moreover, both the content side of expression and the skills necessary to develop effective verbal presentation of ideas. It should set the minimum of satisfactory performance in the various grades and explore the maximum. Finally, what these courses shall be called matters not at all; what does matter is that they should be *observation-demonstration-participation* courses in which the objectives and procedures used in teaching the communication skills predominate.

The communication skills program is many things. Its content is endless and varied; its tools, the basic tools of communication. To make the program totally effective, educators, educational institutions, and organizations must unite in recruiting the learner, equipping her with the necessary communication tools, and standing by as she works with children.

SUGGESTED UNITS IN RADIO FOR THE SECONDARY SCHOOL[1]

KARL F. ROBINSON AND STANLEY T. DONNER
Northwestern University

At present radio *courses* are taught in comparatively few high schools. It is quite common, however, for the speech teacher to include a unit on radio in her speech course, to be responsible for radio shows in her school, or to produce school radio programs over local station outlets.

I

With the coming of frequency modulation radio and the corresponding increase in the number of stations, a great many more schools will participate in radio work; in some cases they will operate their own stations. For these institutions, the problem of radio equipment, a consideration basic to whatever is taught in radio, is solved. In many other schools, however, the instructor in speech is definitely limited to what he can do by the equipment at his disposal. The *minimum* equipment would be a public address system with a suitable speaker and a bi-directional microphone. A bi-directional microphone, one that will pick up sound on both sides, is useful for some types of announcing and necessary for any kind of radio production undertaken. In the radio section of the National High School Institute, the courses of which are the basis for the suggested units in radio in this article, part of the work (announcing) was accomplished with the minimum public address system; part of it was done in the fully equipped University radio studios. But, the enthusiastic teacher need not be balked by a lack of studio or other expensive radio equipment.

The National High School Institute has offered course work in radio for the past six years.[2] The courses included Announcing, Continuity Writing, and Radio Production. Script writing has not been included recently because of lack of time and the availability of good scripts for production purposes. The first two subjects were taught one hour daily for five weeks, a total of 25 hours of instruction; the last met two hours each day, a total of 50 hours of instruction. This organization and total expenditure of time would scarcely be feasible for the usual high school speech program. It is hoped, however, that the units organized from those courses and presented here, will be of use to classroom teachers of speech. For example, it would be quite possible to organize Radio Writing and Production units to be included in a general speech course. It would be still easier to include them in a single radio *course*, in which more time were allowed for instruction. In either instance extra class radio projects or clubs could deal with these materials independently of, or supplementary to, class work.

In short, the selection of content for radio instruction depends upon the teacher and would have to be done according to the needs and abilities of the students, the requirements of the school, the time and equipment available, the community and commercial station relations, together with the abilities and inclinations of the teacher.

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[1] This is the fourth in a series of articles sponsored by the Secondary School Committee on high-school speech courses. The first, "Suggested Units in Stage Make-up and Acting," appeared in the QUARTERLY JOURNAL OF SPEECH, XXXII (February, 1946), 71-76; the second, "Some Suggested Units in Discussion and Debate," in the October, 1947, issue, pp. 385-390; the third, "Suggested Units in Voice and Articulation," in February, 1947, pp. 92-97.

[2] Complete mimeographed outlines of the course work may be secured without charge by writing to either author.

Quite naturally, the basic objectives of a radio course may vary from place to place according to local circumstances. The governing purposes of the High School Institute radio courses were simple and fundamental, as, for example, was the course in Announcing:

> The basic purpose of this course is to give you an overview of the possibilities and problems of radio announcing. It is expected that the intelligent and conscientious student will learn a great deal in this course and have considerable fun doing it.

Essentially the same purpose of giving a general overview of problems and possibilities governed the classes of Radio Production and Continuity Writing. Clearly, it is not possible to make students radio announcers, writers, actors, or producers in one course even if it were desirable to do so. Not even the university would expect to accomplish that even through a series of courses leading to a "major" in radio. Certain specific skills and information were also the objectives of the radio courses; these included:

1. The development and improvement of writing skills.
2. The ability to analyze script and continuity material so that it can be clearly understood.
3. The improvement of individual ability to read and interpret script and continuity over the air, using speech skills and techniques suitable for radio.
4. A knowledge and appreciation of the demands of the radio medium, as well as of its importance in our daily lives.
5. Motivation for the study of English and American literature for the production of scenes from great plays.
6. Stimulation of interest in various phases of contemporary life. The course can be used to excite interest in current events through newscasts; history through news commentating; science and mathematics through radio discussions of their implications for mankind.
7. Introduction to music and music appreciation may be the natural outcomes of radio production work.

The imaginative teacher can add to this list almost indefinitely. The possibilities of radio as a teaching technique are great.

With these objectives in mind, a description of the course work taught and an explanation of methods follow.

II

The general plan of the Radio Announcing course in relation to the general purpose stated earlier was to give each student actual practice in the different kinds of announcing. American radio, as everyone knows, is a strictly commercial venture; so the various kinds of radio commercials were delivered first of all. It was the practice from the beginning of this course for the instructor to comment on both the good and bad qualities of delivery of the student announcers. Both the planned interview and the unrehearsed interview were used following the work on commercials. In the planned interview the students prepared their questions and rehearsed their interviewees before the broadcast. On the whole, these were better executed than the unrehearsed interview. In the unrehearsed interview, the questions were prepared in advance, but the questioner did not know who his respondent was to be until he stepped before the microphone. This "man on the street" type of interview put both the questioner and the respondent to a good test of rapid adjustment.

At this point, the students had become free from their initial awkwardness before the microphone and were ready for more advanced work. The dramatic lead-in, the musical lead-in, and the lead-in for variety-type shows were handled next. As their titles suggest, these announcements had as their immediate purpose the setting of the mood for each of the programs to follow. The attention of the class was then directed to radio and the news. The newscasts were of the variety of straight 5-minute offerings of the highlights of the day's news. When the students were able to handle this type of assignment, they were allowed a somewhat longer news program in which they commented on the news. These commentaries were on a high-school level, and the basic assumption was that the listeners were high school students. This made it possible for the students to offer comments which were within their knowledge of national and international happenings.

Because of the lack of time remaining in the summer program, the students were given an optional assignment in which they could offer a musical program or do a sportscast. The musical program gave the students an opportunity to do some investigation in the realm of classical or semiclassical music. They were to open the program with a discussion of the composer and the meaning and purpose of his compositions. Those who chose to do popular music programs probably found themselves in the position of teaching the teacher. The sportscast gave those who chose this assignment the realization that this is one of the more difficult types of specialized announcing.

The final assignment in announcing was in the field of special events. The student was advised to look on this assignment as a summation of what he had learned in the course. The assignment began with the assumption that the student was "on the spot" with a microphone for an important happening. The results were pleasing. Almost everything was covered: a United Nations meeting, a strike, a mine disaster, a political convention, and the daily activities of the President of the United States.

III

Radio Continuity Writing was taught as a separate unit; however, it can, and probably should be taught in such a way that the students write the continuity they are to read in announcing. This plan seems to be the most successful. Certainly the work is much better motivated if the writing is put to the pragmatic test of actual reading. Likewise, this method solves the problem of supplying adequate and suitable material for radio announcing. If the student writes the copy he is to read, the two units can be, and in fact, must be, closely synchronized. Radio writing is just good writing applied to a new medium. For this reason radio continuity writing gives the student an excellent incentive to do good writing. In one sense at least, his material is all "published."

IV

The third section in radio taught at the National High School Institute was Radio Production. This work was handled as a composite course. The student was taken through the steps of understanding the process of radio broadcasting and receiving and those of learning the use and limits of radio broadcast equipment. Then the prospective producer was given an overview of the whole job: (1) evaluation of the particular program on which the show was to appear; (2) the various roles of director, actors, music, and sound; (3) the choice of production, limitations of radio for the particular production, the production facilities, actor talent, money involved, and the type of audience for which the show was intended.

These production and direction problems were taught along with matters of interpretation and acting by the simple expedient of producing two radio plays which were "aired." At the same time, radio acting necessary to the proper execution of the plays was also taught. Thus, radio production, instead of being a matter of teaching methods and techniques, came alive by the actual production of scripts.

All of these three units in radio taught at the High School Institute have possibilities for any high school. We suggest that Radio Announcing should be taught first as a basic section. It could readily be combined with Radio Continuity Writing. Radio Production could be offered as an advanced course or unit to follow the two beginning units mentioned; or it could be offered as an extra-curricular activity on a workshop or club basis.

THE FORUM

To the Editor:

The School of Speech at Syracuse University should be congratulated upon, and the attention of members of the ASSOCIATION should be called to, its exhibit at the December Conference of a specially designed decibelmeter of obvious utility for teachers of speech. This particular instrument appears to have been developed to something like perfection. It makes instantaneously and vividly apparent to a student his accomplishment or lack of accomplishment in projecting the sound of his voice to meet any specified requirement.

It is to be hoped that provision will be made at future Conferences for the exhibition of such specially designed apparatus, and that the programs of the Conferences will carry a conspicuous notice of the exhibits. It is to be hoped that we may have more exhibits of the kind from many departments of speech, and that the exhibits will reappear year after year in the same or improved design. Departments should not postpone exhibition until the apparatus is perfected; it is possible that others can suggest improvements in design once an even crude apparatus points the way.

It is also to be hoped that full details of construction will be published in the QUARTERLY JOURNAL OF SPEECH for the benefit of all.

Sincerely yours,
LEE S. HULTZÉN,
University of Illinois

REPORT OF THE NOMINATING COMMITTEE

The Nominating Committee recommends for approval at the Convention of the SPEECH ASSOCIATION OF AMERICA in December, 1947, the following candidates:

President: RUPERT L. CORTRIGHT, *Wayne University*

First Vice-President: JAMES H. MCBURNEY, *Northwestern University*

Second Vice-President: CARRIE RASMUSSEN, *Madison (Wisconsin) Public Schools*

Members of the Executive Council:

VIRGIL A. ANDERSON, *Stanford University*

WILHELMINA HEDDE, *W. H. Adamson High School, Dallas, Texas*

MARIE K. HOCHMUTH, *University of Illinois*

T. EARLE JOHNSTON, *University of Alabama*

Submitted by
PAUL D. BAGWELL
W. NORWOOD BRIGANCE
DALLAS C. DICKEY
W. M. PARRISH
A. T. WEAVER, *Chairman*

CONVENTION HEADQUARTERS FOR 1947 and 1948

The Committee on Time and Place (Loren D. Reid, Magdalene Kramer, W. Hayes Yeager, Harold F. Harding) has selected the Hotel Utah, Salt Lake City, as convention headquarters for 1947. The convention dates are December 29, 30, and 31, 1947, with pre-convention council and committee meetings on December 28.

The Committee has also selected the Hotel Statler, Washington, D. C., as convention headquarters for 1948. The dates are December 28, 29, and 30, with pre-convention meetings on December 27.

MINUTES OF THE THIRTY-FIRST ANNUAL CONFERENCE SPEECH ASSOCIATION OF AMERICA

Chicago, December 29-31, 1946, January 1, 1947

First Session, Sunday, December 29, 9:20 a.m.

The Executive Council was called to order at 9:20 a.m. by President W. Norwood Brigance. A quorum was declared to be present.

All of the members of the Council were present at one or more of the sessions of the Chicago conference, except Russell Wagner and Darrell J. Mase, who were unavoidably absent.

Kramer reported for the Committee on Nominations. Loren D. Reid was reelected Executive Secretary for the three-year term beginning July 1, 1948, at an annual stipend of $2,000, subject to the availability of funds. Reid agreed to confer with University of Missouri officials regarding housing the Association. Harold F. Harding was elected editor of the QUARTERLY JOURNAL OF SPEECH. Lester Thonssen was elected editor of Research Studies.

Reid reported for the Committee on Time and Place. After some discussion of the best time of the year for holding the annual meeting, Aly moved that the Executive Secretary meet with the executive council of the American Speech Correction Association and the American Educational Theatre Association and urge the desirability of meeting in Washington on December 28-30, 1948. Carried. It was agreed that officials of the SPEECH ASSOCIATION OF AMERICA and of the American Educational Theatre Association meet with the executive council of the American Speech Correction Association and discuss the matter of time and place. Further report of the Committee on Time and Place was made an order of business for 7:30 Sunday.

Larson moved to reconsider the decision to meet in Salt Lake City. The motion was lost.

The reports of the President, First Vice-President, and Executive Secretary were accepted.

Second Session, Sunday, December 29, 7:40 p.m.

Reid reported the discussion of the executive council of the American Speech Correction Association at which representatives of the Speech Association of America and the American Educational Theatre Association were present.

Yeager moved that the Association meet in 1948 in Washington, D. C., December 28-30, and in 1949 at some time other than the Christmas holidays, the time and place to be selected. Carried.

Weaver reported for the Committee on Statement of Purposes. The report was accepted and the committee discharged.

Rose and Capel reported for the Committee on Problems in Speech Education. Borchers reported for the Committee on Exchange of Materials. Knower moved that the report of the latter committee be referred to the Committee on Problems in Speech Education. Carried. It was moved that the report of the Committee on Problems in Speech Education be accepted and that the committee be encouraged to prepare materials for publication. Carried. Aly moved that requests for funds be coordinated through the Executive Vice-President. Carried.

McBurney reported for the Committee to Receive Affiliation of Other Associations, recommending that a third, or institutional, form of membership be established. Aly moved that the fee for such membership be the same as for sustaining membership. Carried. The President was authorized to appoint a committee to propose suitable amendments to the constitution and by-laws, and named Weaver, West, and Ewbank.

Gray's report for the Committee on the History of Speech Education was accepted.

Aly's report for the Committee on American Public Address was accepted.

Thompson's report for the Committee on Contemporary Public Address was accepted.

Layton's report for the Committee on Intercollegiate Debate was accepted.

Baird's report for the Committee on International Debate was accepted.

Yeager's report on the National Discussion Foundation was accepted.

Brigance read the report of the Committee on Interpretation. The report was accepted.

Whan reported for Ewbank on the Committee on Radio. The report was accepted. Yeager moved that the Committee on Radio be authorized to make a survey. Aly moved to amend by adding, "provided that any solicitation of funds be cleared through the office of the Executive Vice-President." Amendment and motion carried.

In the absence of Craig, Brigance read the report of the Committee on Theological Schools. The report was accepted.

Bagwell's report of the Committee on Communication Skills was accepted. Bagwell moved that this committee, acting in its own name, sponsor a conference on the combined course in oral and written communication. Carried.

Monroe, reporting for the Finance Committee, submitted the following proposals:

1. The following changes are recommended in the current budget for 1946-47 which was approved by the Council in August.
    - (a) Add $450 to the item for Clerical Expenses making that total $4950.
    - (b) Add $180 to the item for Officers and Committees making that total $780.
    - (c) Add $200 to the item for Office Supplies making that total $350.
    - (d) Delete $665 from the Contingency fund making that total $0.

    The net effect of these changes will be to increase the total annual budget $165, to a total of $22,665. These changes are recommended on the basis of an anticipated increase in income above that expected when the budget was drawn on July 1.
2. It is recommended that two issues *Speech Monographs* be authorized for the year 1947-48, these issues to

be of the standard size recently published. The request of the Editor of *Speech Monographs* that three issues be authorized, should be held in abeyance until the income level for that year becomes more certain. In the event that additional income is available, it is recommended that the two issues of *Monographs* be increased in size rather than printing a third issue.

3. It is recommended that the Executive Council recommend to the business meeting of the Association that Article I of the By-Laws be amended so that dues for regular members shall be \$3.50 (instead of \$3.00), and dues for sustaining members be \$12.50 (instead of \$10.00), effective July 1, 1947. This recommendation is made in order to cover the additional cost of publishing a second issue of *Speech Monographs* and the general increase in cost of maintaining the services of the ASSOCIATION to its members. The committee notes that the present net cost to the Association of providing the services now rendered to sustaining members is \$10.19, so that unless dues are increased these members will, at least to a small degree, be sustained by the ASSOCIATION instead of sustaining it.
4. The committee recommends that the new chairman of the Finance Committee assume the chairmanship on July 1 preceding his third year in order that his chairmanship may as a member of the Finance Committee in order that his chairmanship may coincide with the fiscal year of the ASSOCIATION.

The motion that the 1946-47 budget be readjusted was carried. The motion that two issues of *Speech Monographs* be published in 1947 was carried. There was some discussion of the proposal of the Finance Committee that regular memberships be increased from \$3.00 to \$3.50 and that sustaining memberships be increased from \$10.00 to \$12.50. The motion that the chairman of the Finance Committee assume his duties on July 1 preceding his membership on the committee the third year was carried.

Reid read the report of the Committee on Committees, as follows (the chairman is named first; ex officio members are italicized.

COMMITTEE ON COMMITTEES: *Magdalene Kramer, Rupert L. Cortright, Loren D. Reid, E. Turner Stump, W. Norwood Brigance, Russell H. Wagner, Karl R. Wallace, W. Hayes Yeager.*

FINANCE: Alan H. Monroe, A. Craig Baird, Wilbur E. Gilman, *Loren D. Reid.*

PUBLICATIONS: Marie K. Hochmuth, A. T. Weaver, Donald C. Bryant, *Magdalene Kramer, Loren D. Reid, Russell H. Wagner, Karl R. Wallace, W. Hayes Yeager.*

PROBLEMS IN SPEECH EDUCATION: Forrest H. Rose, Robert B. Capel, Merel Parks, Wesley Wiksell, P. Merville Larson, Ruth Thomas.

HISTORY OF SPEECH EDUCATION: Giles W. Gray, John Dolman, Jr., Wilbur E. Gilman, Mary Margaret Robb, Lester Thonssen, Russell H. Wagner, Bert Emsley.

HISTORY OF AMERICAN PUBLIC ADDRESS: Bower Aly, A. Craig Baird, W. Norwood Brigance, Dallas Dickey, H. L. Ewbank, Roy C. McCall, Horace G. Rahskopf, Lester Thonssen, Russell H. Wagner, Karl R. Wallace, W. Hayes Yeager.

CONTEMPORARY PUBLIC ADDRESS: Wayne N. Thompson, Walter B. Emery, Robert T. Oliver, William A. Behl, Harrison B. Summers, Leland Chapin, Ernest Wrage.

INTERCOLLEGIATE DEBATE AND DISCUSSIONS: Lionel Crocker and eight additional members to be elected by Delta Sigma Rho, Tau Kappa Alpha, and Pi Rho Phi. The group will elect its chairman.

INTERNATIONAL DEBATE AND DISCUSSION: A. Craig Baird, Milton Dickens, H. F. Harding.

NATIONAL DISCUSSION FOUNDATION: W. Hayes Yeager, A. Craig Baird, H. L. Ewbank, Alan Nichols, Kenneth Hance, William Utterback, Thomas Rousse, T. Earle Johnson, Rupert L. Cortright, Joseph F. Smith, H. B. Summers, Charles Lindsley, Orville Hitchcock, Brooks Quimby, Harold Ingham, Dallas Dickey.

THEATRE: H. D. Albright, Theodore Fuchs, C. R. Kase.

INTERPRETATION: Argus Tresidder, Davis Edwards, Ruth Haun, Sara Lowrey, Mary Margaret Robb, Mary Latimer.

RADIO: H. L. Ewbank, Waldo Abbott, Kenneth Bartlett, Forest L. Whan, Armand L. Hunter, H. B. Summers.

SPEECH EDUCATION IN THEOLOGICAL SEMINARIES: W. C. Craig, Davis Edwards, Joseph G. Brin, R. A. Johnston, S.J., John L. Casteel.

EXCHANGE OF MATERIALS: Gladys Borchers.

COMMUNICATION SKILLS: Paul D. Bagwell, Donald C. Bryant, Franklin H. Knower, Glen E. Mills, Wesley A. Wiksell.

First General Business Session, Monday, December 30, 11:00 a.m.

Hargis reported the nominations for First Vice-President, Second Vice-President, and members of the Executive Council. The report was accepted and the nominees declared elected.

Special Council Session Monday, December 30, 10:00 p.m.

Monroe moved that the council recommend to the ASSOCIATION the passage of the special constitutional amendment proposed by the committee. Carried.

Yeager moved that the council recommend to the ASSOCIATION the passage of the special by-law amendments proposed by the committee. Carried.

Monroe presented a special report of the Finance Committee, recommending that the by-laws be amended to increase dues of regular members from $3.00 to $3.50 and of sustaining members from $10.00 to $12.50. Carried. It was agreed that these increases, if approved, should go into effect on July 1, 1947.

The report of the Executive Vice-President was accepted. With reference to the proposal to compile a collection of speeches somewhat similar to *Modern Eloquence,* Cortright moved: That the council authorize the Executive Vice-President to proceed with negotiations with possible publishers, and, in coordination with the President of the ASSOCIATION and the Chairman of the Committee on American Public Address, to have power to act. Carried.

Yeager moved that the President appoint a committee to work with the American Council on Education in the preparation of statements of speech in higher education to be submitted to President Truman's commission. Carried.

Brigance read Wagner's report as editor of *Research Studies.* The report was accepted.

Wallace's report as editor of the JOURNAL was accepted.

Hance reported for the Committee on Publications. Hance moved that every publication project to appear under the name of the ASSOCIATION be subject to the approval of the Committee on Publications unless the Executive Council orders otherwise. Carried.

Second General Business Session Wednesday, January 1, 1:00 p.m.

Reid reported the new slate of committees as nominated by the Committee on Committees and approved by the Executive Council.

The proposed revision to Article III of the Constitution was read (see below).

By vote of the session, Article I of the By-Laws was amended to read as follows:

By-Laws

ARTICLE I

Membership and Dues

Sec. 1. There shall be three classes of membership in this Association—regular, sustaining, and institutional.

Sec. 2. The dues for regular membership, including subscription to the QUARTERLY JOURNAL OF SPEECH, shall be $3.50 a year, payable in advance.

Sec. 3. The dues for sustaining membership shall be $12.50 a year, payable in advance. Sustaining members shall be entitled to such additional rights, privileges, and services as the Executive Council may from time to time authorize.

Sec. 4. The dues for institutional members shall be the same as for sustaining members. Institutional members shall be entitled to such rights, privileges, and services as the Executive Council may from time to time authorize, but shall not have voting privileges.

Sec. 5 The fee for registration at the Annual Meeting shall be $2.50.

Wallace reported for the Committee on Resolutions. The report was accepted.

Cortright moved that the Executive Secretary be instructed to express to the Executive Vice-President the appreciation for his services. Carried.

Final Council Meeting

Wednesday, January 1, 4:00 p.m.

The meeting was called to order at 4:00 by President Kramer.

Monroe presented the budget of the ASSOCIATION for the fiscal year 1947-48. The following budget was approved:

Publications:			
JOURNAL	$5,800.00		
Monographs	2,000.00		
Directory	700.00		
Special Printing	500.00		
Old Copies	100.00		$ 9,100.00
Printing and Mimeographing:			
Stationery and Supplies	$ 500.00		
New Solicitations	500.00		
Renewals	300.00		
Placement	250.00		
Convention	550.00		
Sustaining	35.00		$ 2,135.00
Postage	$1,325.00	(1)	
Clerical Expenses	5,320.00	(2)	
Executive Vice-President	1,400.00		
Officers and Committees	850.00	(3)	
Convention Expenses	600.00		
Exec. Secretary's Stipend	1,000.00	(4)	
Commissions	350.00		
Bank Charges	65.00		
Binding	450.00		
Office Equipment	450.00		
Office Supplies	400.00	(1)	
Insurance	105.00		
Reserve Fund	500.00	(5)	
Secretary's Bond and Audit	85.00		
American Council	100.00		
Contingency	265.00		$13,215.00
Total			$24,500.00

(1) Represent increases in printing costs, supplies and postage for 2 issues of *Speech Monographs.*

(2) Represents anticipated increased cost for clerical help.

(3) Represents increased allotments for certain officers and committees to perform tasks assigned by Executive Council.

(4) Of this amount, $500 is to be paid only if there is sufficient surplus of income over expenditure.

(5) This is the amount usually placed in the reserve fund at the close of each fiscal year although only $100 was previously indicated in the advance budget.

SPECIAL PROPOSAL TO AMEND THE CONSTITUTION

This proposal, approved by the Executive Council and presented at the final business session, is, in accordance with the provision for amending the constitution, hereby printed in the JOURNAL for action at the 1947 Annual Meeting.

It is hereby proposed that Article III on Membership be amended to read as follows (the proposed change consists of the words printed in italics).

ARTICLE III

Membership

Membership in this Association shall be open, upon application, to any person, *or any organized group of persons,* interested in promoting its purposes.

RELATIVE ANNUAL TOTALS OF ATTENDANCE AT CONVENTIONS

1915	**Chicago**	60
1916	**New York**	80
1917	**Chicago**	87
1918		*
1919	**Chicago**	105
1920	**Cleveland**	**
1921	**Chicago**	**
1922	**New York**	115
1923	**Cincinnati**	175
1924	**Evanston**	216
1925	**New York**	177
1926	**Chicago**	314
1927	**Cincinnati**	212
1928	**Chicago**	354
1929	**New York**	400
1930	**Chicago**	508
1931	Detroit	430
1932	Los Angeles	378
1933	New York	443
1934	New Orleans	385
1935	Chicago	914
1936	St. Louis	659
1937	New York	935
1938	Cleveland	803
1939	Chicago	1001
1940	Washington, D. C.	906
1941	Detroit	699
1942	Chicago	394
1943	New York	359
1944	Chicago	543
1945	Columbus	574
1946	Chicago	1268

***No Convention.**
****No Record.**

REPORT OF REGISTRATIONS, CHICAGO, 1946

Alabama	8
Arizona	2
Arkansas	2
California	27
Colorado	19
Connecticut	5
Delaware	3
District of Columbia	15
Florida	7
Georgia	11
Hawaii	1
Idaho	0
Illinois	330
Indiana	76
Iowa	74
Kansas	21
Kentucky	10
Louisiana	28
Maine	2
Maryland	6
Massachusetts	9
Michigan	116
Minnesota	38
Mississippi	4
Missouri	57
Montana	2
Nebraska	10
Nevada	0
New Hampshire	4
New Jersey	6
New Mexico	2
New York	75
North Carolina	2
North Dakota	3
Ohio	78
Oklahoma	11
Oregon	1
Pennsylvania	35
Rhode Island	1
South Carolina	1
South Dakota	9
Tennessee	10
Texas	19
Utah	1
Vermont	2
Virginia	6
Washington	5
West Virginia	5
Wisconsin	98
Wyoming	1
Canada	10
Total	1268

HONOR ROLL OF SERVICE

In the December, 1946, number of the Journal, the Speech Association of America published the names of its members who served in the armed forces. The names below, unavoidably omitted from the December number, supplement the earlier list.

IN MEMORIAM

Huston, Alfred Dwight. *Captain,* U. S. Army. Killed in action, European Theatre.

Alden, Donald H. *Lieutenant,* USNR. Naval Training School, NAS Quonset Point, R. I., Naval Air Operational Training Command.

Allison, James D. *Lieutenant,* ASF, U. S. Army. Information and Education Officer and Special Services Officer, Pacific Theatre.

Brady, Lucile. *Lieutenant,* USMCR.

Breen, Robert S. *Sergeant,* U. S. Army. European Theatre.

Brockhaus, Herman H. *Staff Sergeant,* U. S. Army. Medical Corps, Information and Education, Pacific Theatre.

Burdin, L. Gray. *Lieutenant (jg),* USNR.

Carhart, Raymond G. *Captain,* U. S. Army. Aural Rehabilitation Section, Deshon Hospital.

Dixon, Don S. *First Lieutenant,* U. S. Army. Psychologist, Armed Guard Division.

Donner, Stanley T. *Lieutenant Commander,* USNR. USS St. Paul.

Hardy, William G. *Lieutenant,* USNR. Director, Hearing and Speech Rehabilitation Clinic, U. S. Naval Hospital, Philadelphia, Pa.

Harrington, Don A. *Lieutenant,* USNR. USS Walter Brown, Destroyer Escort Service.

Kentzler, Ruth P. USO Director, Kavi and Oahu, Hawaii.

Lee, Irving J. *Major,* U. S. Army Air Corps. Executive Officer, Training Aids Division.

Liercke, Donald A. *Lieutenant (jg),* USNR. Armed Guard, Gunnery Officer, Amphibious Communications, Pacific Theatre.

Maloney, Martin. *First Lieutenant,* USMC. USS Wayne. Transport quartermaster.

Mitchell, Albert O. *Captain,* U. S. Army. Chaplain Corps, Pacific Theatre.

Mitchell, Lee. *Captain,* U. S. Army Air Corps. Chief of Registration, Armed Forces Institute. Pacific Theatre.

Perritt, Henry Hardy. *Lieutenant (jg),* USNR. Communications. American and Pacific Theatres.

Robbins, Robert Jay. *Lieutenant,* USNR. Damage Control Officer, Destroyer Service.

Rowland, Westley. USNR. Postal Inspector, San Francisco.

Van Vleck, B. Reynolds. *Lieutenant,* USNR. Magnetic Compass Officer and Staff Operations Officer, Atlantic and Pacific Theatres.

Watson, John N. *Chief Warrant Officer,* U. S. Army Air Forces. Editor of Personnel Services Section Publications, USAAFTC.

Weissman, Sidney M. *Captain,* Air Corps, U. S. Army. Chief, Statistical Control Section, AWS.

Wrage, Ernest J. *Major,* U. S. Army Air Corps. Training and Administration. Central Flying Training Command.

NEW BOOKS

HOWARD GILKINSON, *Editor*

Jarrold's Dictionary of Difficult Words. Compiled by Robert H. Hill. New York: Howell, Soskin, 1946; pp. 344. $2.50.

This book claims to fill the need which long has existed for a small dictionary that "contains all the difficult words within reason that the average person of normal intelligence is likely to require." Such an aim, it is at once apparent, is an ambitious one indeed.

But, by the very simple expedient of eliminating "words which we have known since early youth," the compiler gives 15,000 "difficult" words and their definitions. In an attempt to determine how many of the words included by Mr. Hill are missing from our abridged dictionaries and thus might, perhaps, qualify as 'difficult', random pages of *Jarrold's Dictionary* were collated against five of our most common American dictionaries: *Winston Dictionary* (College Edition), 1945; *Concise Oxford Dictionary* (3rd edition), 1934; *Funk and Wagnalls College Standard Dictionary,* 1933; *Macmillan's Modern Dictionary,* 1938; and *Webster's Collegiate Dictionary* (5th edition), 1936. Two pages, each chosen at random, in *Jarrold's* were compared entry by entry with the corresponding entries in one or another of the five dictionaries.

The results show that nearly 50 per cent of the words in *Jarrold's* are not in the standard American abridged dictionaries. In this tabulation the Funk and Wagnalls volume fared best, the Oxford worst. Thus the book under consideration seems adequately titled, with its claims of value to crossword puzzle solving and vocabulary building perhaps sound.

This dictionary may, in its pronunciation key, at least, take rank over any of the ones mentioned above, though of course *A Pronouncing Dictionary of American English* is still best of all. But *Jarrold's* surely takes a full step forward in its pronunciation table:

> As regards pronunciation, the simplest method consistent with accuracy has been adopted. The ordinary alphabet, with the addition of only six phonetic symbols, has been used . . . . The six symbols . . . are: ə, representing the vowel murmur; dh, representing the voiced *th* sound; zh, representing the sound of *s* in *pleasure*; and ṅ, ü, and k̇, representing the French nasal and fronted *u,* and the Scottish guttera*l ch* respectively.

The pronunciation table is much superior to that found in our other dictionaries. The only difficulty with the phonetic re-spellings which Mr. Hill gives us is that syllable divisions are not shown; thus, though the primary stress or accent is given for all words, the secondary or lesser stress is nowhere shown. The student may have difficulty with the longer words if he does not know the syllabication and secondary stress.

Occasionally one will find that the language from which the word is derived is specified, but more often it is not. The etymology, on the other hand, is never given. Parts of speech are indicated.

The 15,000 words are, for the most part, unusual; medical terms are in abundance, with many French idioms and words from India, Arabia, and the East.

If the student or teacher wants a compact list of out-of-the-way words, if he will not be handicapped by the lack of syllabication, then this book, with its fine pronunciations and excellent definitions, should be used.

Theodore G. Ehrsam,
New York University

Problems and Styles of Communication. By Wilbur Samuel Howell. New York: F. S. Crofts and Company, Inc., 1945; pp. 436.

This book appears at a time when many colleges and universities are re-examining educational objectives and planning to change their curricula. Already several have inaugurated programs of general education designed to continue the liberal and humane tradition. These programs recognize that the acquisition of mere information or special skills cannot provide the broad basis essential to the preservation of civilization. To provide a more fundamental education for their students these schools are reorganizing many traditional courses so the stated objectives of general education are more efficiently reached. In particular, the content of the standard freshman English course has been altered to include training in all facets of the communication process: reading, writing, speaking, and listening. In such courses the process of communication is treated as a whole. I think that *Problems and Styles of Communication* was designed to fulfill a need that is felt by teachers of these new courses.

Professor Howell's selections substantiate this opinion. In his book are found those writings that synthesize the communication arts or "skills" into a whole. The works reprinted for study represent the incisive thinking of some of the greatest men who, from Plato's time to Mortimer Adler's, have concerned themselves with the problem of communication. These treatises have been highly influential in the forming of recent attitudes toward language and the communication of ideas and feelings. As the author states in the introduction of his book, "Not many teachers could be found who would rival Plato, Bacon, Mill, Milton, and Ruskin." Add to these the names of Herbert Spencer, Walter Pater, Walter Bagehot, Mortimer Adler, and Carl Becker and one would have a group of distinguished lecturers who would satisfy the most exacting audience with the quality of their performances. Professor Howell has chosen each author's representative writings on communication.

The author defines "communication" as "a term used to designate intercourse by words letters, and messages." In developing this definition, he writes: "Before the process of communication can begin, there must be a human being with something to say and a language to say it in. Before the process can get beyond its initial phases, that human being, whether a speaker or a writer, must select and arrange words from that language, this selection and arrangement being controlled and dictated by the conventions of the language and by the meaning of the things to which the words refer. Before the process can reach its completion, there must be at least one other human being who received the arrangement of words and comes thereby to understand the meaning seen by the author in the things designated by his words."

Indicative of the author's philosophy or point of view toward the subject is the statement that "the process of communication is a whole, even when we isolate one of its parts for special study, and the failure to consider it a while is not only an unfortunate result of a chief reason why we succeed no better than our departmentalization of knowledge but also we do when we study isolated portions of it."

The first twenty-seven pages of *Problems and Styles of Communication* is the author's blueprint on how to read the book. The reviewer found these pages extremely important to an understanding of the interrelatedness of the writings that followed. It would be well worth the reader's time and energy to digest the introduction carefully before tackling the editor's selections and to reread it after finishing the book.

The book is divided into three major sections. The first is concerned with treatises on principles and rules of reading. Here Francis Bacon's "Of Studies" (1625), John Ruskin's "Sesame" (1865), and Mortimer Adler's "From Many Rules to One Habit" (1940) appear. The second section is concerned with standards and norms for writing and speaking. The following works are included: Plato's "Phaedrus" (early 4th century, B.C.), Herbert Spencer's "The Philosophy of Style" (1852), Walter Pater's "Style" (1888), Carl Becker's "Everyman His Own Historian" (1932). The third section is concerned with the social context as related to reading, writing, and speaking. In this section the following treatises appear: John Milton's "Areopagitica" (1644), John Stuart Mill's "On Liberty" (1859), Walter Bagehot's "The Metaphysical Basis of Toleration" (1874).

The three selections that are concerned with reading deal with three topics, '(1) the method of reading, (2) the works upon which the method is to be used, and (3) the values that may be expected if we use that method upon those works." Ruskin's observations in "Sesame" are timely and of vital significance to the teacher in 1946. His discussion of the power of words is unexcelled. "A few words well chosen and distinguished will do work that a thousand cannot, when every one is acting, equivocally, in the function of another. Yes; and words, if they are not watched, will do deadly work sometimes." For that reason Ruskin warns that "you must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable—nay, letter by letter."

Section II of the book is concerned with the problem of writing and speaking. The two selections on style by Herbert Spencer and Walter Pater are as essential to speakers as to writers. Neither of the authors assumes that a dichotomy exists between writing and speaking. Both selections deal with principles that should be observed by both writers and speakers. Plato's "Phaedrus" is a work on speaking and "contains a passage indicating that speaking and listening are superior to reading and writing, and thus again the four operations in the process of communication come together." "Phaedrus" is a treatise on rhetoric, intricately arranged, and written in a style to which most contemporary readers are unaccustomed, particularly those of us who consult *Life, Reader's Digest,* and *Time* for intellectual "food" and stimulation. "Phaedrus" will prove to be a difficult reading exercise even for the skilled reader.

The fourth selection in the section that deals with the problem of writing and speaking is Carl Becker's "Everyman His Own Historian" which is primarily concerned with an analysis of the problem of how to write history. The selection also complements the section on reading because in his analysis of the problem of how to write history, Mr. Becker must of necessity deal with the problem of how to read history. One of the important contributions of this selection is the discussion of the orientation of language to objective reality or the primary data of history to which the words refer.

The third section consists of three selections that deal with the social significance of communication. For a discussion of the obligations inherent upon a state or society for the maintenance of the freedom of discussion the reader could consult no more distinguished authorities than Milton, Mill, and Bagehot. All teachers of speech, composition, and communication have an obligation to acquaint their students with these works that serve as cornerstones for the political and civil liberty which the individual in democratic America enjoys. A careful reading of the selections will also acquaint writers and speakers with the obligations and responsibilities they must assume in the exercise of that freedom.

Surveying the book as a whole, I feel that the author has accomplished his objective of selecting works that deal with the problem of communication as a whole. Furthermore, the works complement one another as well as illustrate concepts, principles, and doctrines with which all teachers of speech, composition, or communication should be thoroughly familiar.

PAUL D. BAGWELL,
Michigan State College

The Roman Rhetorical Schools as a Preparation for the Courts under the Early Empire. By BROTHER E. PATRICK PARKS, F.S.C. The John Hopkins University Studies in Historical and Political Science, series LXIII, no. 2. The John Hopkins Press, 1945; pp. 122+xiv. $1.25.

This short study, presumably a doctoral dissertation, attempts to align the rhetorical schools with the courts in which their graduates were advocates and so with the practical life of the early empire. The author feels that the schools too often have been described as preparation for the literary life in an age of decadence, too infrequently have been related to the legal life in an empire which he finds vigorous, flourishing, and far superior to the republic. His work, therefore, falls into three chief parts. He describes the courts with the aim of showing that there was much legal business, thus opening careers to rising youth; and he pauses to try to establish that the empire allowed enough freedom of expression to give scope to talent. Next he discusses the schools with a view to justifying their training as well suited to the work of a Roman pleader. Finally in a few pages he treats of the connection between the schools and the literary tendencies of the age.

The account of the courts, not entirely clear nor always well-proportioned, yet establishes without difficulty the point that Roman society needed pleaders in increasing numbers and paid high rewards to the successful advocate—the highest to the least scrupulous. It is not a disputed point. Brother Patrick has greater difficulty with the vital question of freedom of expression. This alone could give dignity and genuine worth to the advocate; without it his talents inevitably would be stunted and warped. The author, therefore, emphasizes—soundly enough—that the fact of dictatorship did not hamper the ordinary advocate in his conduct of an ordinary case; but he goes on to insist that eloquence in forensic causes has all the high qualities of political eloquence. To this position he is forced by the fact that political eloquence had been extinguished by the imperial dictatorship. Brother Patrick holds, in sum, that Winston Churchill, limited to pleading cases of adultery and poisoning, would lose none of his greatness! He is for the same reason compelled to minimize both the influence of the voluntary prosecutors, the informers, and that of the imperial court. Only thus can he picture the advocates as having some scope for eloquence. Yet he admits that in important cases a pleader would hesitate to undertake the defence (p. 40) and, if he did so, would sound the possibilities but lightly, owing to the position which he would be forced to take. And of the prosecutors he says that they had the psychological advantage of being on the side of the state, found the profession lucrative, and saw ample opportunity for eloquent display (p. 42). As for the courts in which the emperor himself sat as judge, "the circumspect pleader was granted full liberty apparently to express himself on all matters pertaining to the prosecution of the case." (p. 34) The force of these casual admissions Brother Patrick apparently does not realize.

The description of the schools includes an adequate and complete English translation of Seneca's first two controversies. The account itself gains from the stress upon the schools as the training ground of a professional class, influenced by the literary movement but having a life and function of its own. The points made are not new: the rhetorical training did make pleaders conscious of the need to choose an attractive interpretation of the facts—of finding a case; did give them—too amply, the author should have said—a lawyer's boldness in handling the facts so as to serve the interpretation selected; did train them in the pointed and embellished style which the times found acceptable. Brother Patrick lays emphasis upon the quest for new and striking interpretations as fostering the growth of the idea of equity in Roman law; here he might well have reported that the bulk of scholarly opinion is against him; and he might have given more weight to Stoic influence. On the whole, the chief novelty of the account of the schools lies in the bold assertion that whatever was, was right for that time. If the graduates of the schools were employed by those in need of advocates, then their training was in every way suitable. This is the logic of Dr. Pangloss—and not that which Brother Patrick is willing to apply to the personal abuse in which the orators of the Golden Age indulged.

In distinguishing the literary movement from the training of the youth in the schools, and in distinguishing the adult declaimers with literary ambitions from the juvenile, Brother Patrick helps us to a firmer conception of the rhetorical life of the time. But his defence of the surviving writers of the Silver Age is in effect to exonerate them of the charge of rhetorical taint. The modes of the schools, then, though approved for their purpose of training advocates, are not otherwise approved.

Taken as a whole, this study serves to moderate some of the more extreme sentences which a few writers have let stand, but which more have embedded in a self-correcting context. Of this context the author might well have taken note. As a final judgment upon the schools, his work is vitiated by a thoroughgoing inability even to conceive of an evaluation of a civilization as a whole and particularly as a seedbed for truly great expression. These are the questions which have preoccupied the critics whom Brother Patrick oppugns. Their verdict may require qualification in detail, but its general direction—adverse to the schools—will not easily be reversed. In an even shorter study, "The Decay of Eloquence at Rome in the First Century" (included in Studies in Honor of Drummond) Professor Caplan with admirable compression has stated the problem of such an evaluation and assembled the evidence.

H. A. Wichelns,
Cornell University

Communication Through the Ages. By Alfred Still. New York: Murray Hill Books, Inc., 1946; pp. 201. $2.75.

Here is an illustrated book so filled with footnotes, quotations, and concrete data that it resembles more than anything else a doctoral dissertation.

The opening sentence specifically states the aim: "The purpose of this book is not merely to tell the story of how men, through the ages, have conveyed messages and information to other men in distant places, but also to consider what it is that can be transmitted over ever-increasing distances with ever-increasing speech."

The purpose—at least the first part of it—is fulfilled in a series of brief, concise chapters packed with factual material concerning the development of means of communication of thoughts, words, ideas, beginning with primitive times when smoke signals, drums, and fire were used and following through to the modern miracle of radio-telephony and television. The account is chronological and tells about inventors and inventions of all nations. So very much is attempted within the space of two hundred pages that the whole is hardly more than a detailed outline of the subject.

Only twice does the author deviate from his fact-laden story of inventions and inventors as such. In the opening chapter he dabbles a bit with his notion of the meaning of communicating ideas, and in the last chapter, he discusses communication without words and endorses the scientific study of telepathy.

The story is too completely stripped of adornment and too crowded with basic facts, one piled upon the other, to make for enjoyable reading. However, for one wishing a detailed, authentic account of names, dates, and basic events in the evolution of the forms of communication this book will be of real value.

Howard W. Townsend,
University of Texas

The Bases of Phonology. By R. H. Stetson. Oberlin College, 1945; pp. 112.

Professor Stetson's monograph summarizes the development of phonetic systems over a period of three quarters of a century. In opposition to some of the major assumptions of "ear" phonetics, he contends that sound-by-sound phonetic notations are misleading. Allegedly they do not correspond with the physiological movements of voice production and the quantities of sounds, nor account for the disappearance and recurrence of sounds in successive pronunciations of the same phrase. Therefore, a more exact system of phonetic notation should be adopted, preferably one that posits the syllable and the breath pulse rather than the sound and the position of the articulators as the basis for describing ordinary speech.

The principal contentions are presented vividly. For example, in discounting the customary methods of notation, the author likens traditional phonetic transcription to arranging many beads on a string. The beads in the analogy are of varied shapes, sizes, forms and colors; they change aspects from one stringing (pronunciation) to the next, and upon occasion drop out altogether or shift into a different grouping of beads. The analogy carries its own weight, especially for one who is trying to "transcribe" from recordings at the time he reads this book. And in another instance, Professor Stetson enlivens his argument with a dialogue in which a deaf-mute stresses the weaknesses of traditional phonetics.

For this reader, the book is disappointing in spite of its excellence. Professor Stetson has worked with speech, and especially phonetics, as a segment of psychology, for a half a century. Retired now, he is in a position to summarize the observations that he has made in his privately equipped "Oscillograph Laboratory"—a good one for quantifying speech elements. This summary (we trust not his valedictory) is largely dialectic, with scant experimental documentation. The argument suffers through his attacking an opposing and formidable camp with metaphor, assertions, and logic instead of his avowed weapon, the oscillograph. This is not to say however, that the attack is weak.

The book contributes to a speech student's awareness of widely different groups that have somewhat clannish interests in the study of speech sounds. With diverse backgrounds and purposes, academic cliques utilize and discuss phonetics and are oblivious to others with whom they unwittingly share the subject. The Linguistic Society of America is a case in point, and their phrase "language community" indicates adequately the unfamiliar phrases that this reviewer encountered while listening in on one of the Society's sessions which dealt with phonetics. Anthropologists also appear to hold discussions about phonetics that are less pointed when out of context. Professor Stetson, however, is one in a small coterie that tries, largely by experimental means, to correlate the act of speaking with accompanying physical, physiological, and psychological patterns. It is surprising, then, to find *The Bases of Phonology* almost devoid of experimental reference, however well it argues about classifying, describing, and explaining speech sounds. It is disappointing, also, to find the arguments in a context and language that are common—if anywhere—among the continental phoneticians. (Perhaps this is because most of his writings have appeared in European journals).

This erudite book is valuable as a summary of points of view about phoneticc systems. Unfortunately, as a logical treatise, it emanates from "Oscillograph Laboratory" just in time for Professor Stetson to be hoisted by his own petard, the electronic circuit. To phonetics, the crowning achievement of the circuit makers is "Visible Speech." This development, on early view, lends adequate and tangible support to the *sound* as a basis for phonetic notation. Simultaneously and ironically, when this apparatus becomes generally available, it may supplant phonetic transcription in many instances and thus relegate this book and similar subjective treatments of speech sounds and phonetic notations to *"historical reference."*

John W. Black,
Kenyon College

The Process of Persuasion. By CLYDE R. MILLER. New York: Crown Publishers, 1946; pp. 234. $2.00.

This book was apparently written with no particular reader group in mind. Salesmen, public speakers, ministers, lawyers, publicity and public relations men, of course, might use it more than others. Yet, since all of us use persuasion, in however humble a way, we could find some value in the book. Students of persuasion in college might use it for collateral reading, but it is not a textbook, for it lacks projects, exercises, and assignment materials.

The author speaks out of rich experience with persuasion. He was a newspaper man, has been in advertising, was the founder of the Institute for Propaganda Analysis, and in recent years has taught courses in public opinion and propaganda analysis at Columbia University. He therefore combines the practical and the academic points of view. His training in journalism is reflected in his headline techniques, his short sentences, his ample (perhaps too ample) use of concrete illustrations, examples, specific instances, and narrative materials. The book is thoroughly readable, simple, clear, and vivid.

The Process of Persuasion presents nothing especially new or startling, and does not depend on research or audience analysis (except in an empirical way) for its premises or conclusions. The author's treatment does not give the impression of maturity one derives from standard works on persuasion such as those by Hollingworth, Oliver, or Gislason; or from broader works on the psychology of speech such as those by Stinchfield and Eisenson.

A minor objection may be made to the author's heavy dependence on William James, although there are brief references to modern social psychology and some space is devoted to Pavlov's conditioned reflex experiments on dogs. The concept of conditioning is extended to cover "mass conditioning," social customs, mores, institutions, and crowd and social behavior in general. The author says, "These conditioned reflexes are taught to us or we acquire them on our own. To a large extent, they make us what we are. They govern our thinking, feeling, acting. Persons who know what our conditioned reflexes are can fool us easily. By the same knowledge, wise parents, teachers, and friends can persuade us to accept the good and reject the bad things in life." However valuable the concept of conditioning may be in psychology, such applications seem too broad and sweeping.

The better half of the book is Part II. Here Professor Miller deals with the subject which he probably knows best and in which he is most interested, i.e., propaganda analysis and public opinion. The devices discussed here are familiar to anyone who has followed the work of the Institute for Propaganda Analysis: the use of "virtue" and "poison" words, "trigger" terms, testimonials, "together" or band-wagon techniques. They are familiar to teachers and students of persuasion, perhaps in connection with other terms: stereotypes, loaded words, omnibus words, positive and negative response words, etc. The author makes modest reference to his own part in stimulating his students to inaugurate such far-reaching and valuable community-social projects as the Institute of Human Relations at Williams College in 1939, and the more recent Springfield Plan. He ends his book with a plea for "creative thinking" and a citation of the part that speech has to play in a democratic process of education in an atomic age.

The Process of Persuasion is not an indispensable source in the study of persuasion. It provides a *description* rather than an *explanation* of the "process." Its significance might have been greatly enhanced if more space and attention had been given to the work, merely mentioned in the last chapter, which has distinguished Professor Miller's teaching, namely, the investigations he has carried on in the Institute of Propaganda Analysis and with his students at Columbia University.

RAYMOND H. BARNARD,
University of Denver

The Intonation of American English. By KENNETH L. PIKE. Ann Arbor: University of Michigan Press, 1946. pp xi+200. $2.00.

This volume, based on the author's earlier *Pronunciation* (Vol. I of *An Intensive Course in English for Latin-American Students*), purports to offer an analysis of "the structure of the English intonation system as such, in relation to the structural system of stress, pause and rhythm. . . ." It is the outgrowth of an investigation made under the auspices of the English Language Institute of the University of Michigan.

After a fairly comprehensive review of the history of the literature on intonation, the author proceeds to his own analysis. He finds that in English only four "relative but significant levels (pitch phonemes) can be found which serve as the basic building blocks for intonation contours." These he labels for convenience "extra-high, high, mid and low," numbering them in that order from one to four. All intonation patterns are, according to his thesis, describable in terms of pitch movements among these levels. Thus a rising inflection might be indicated as 4-1, in which case the movement would be from the lowest to the highest level.

Such an analysis would seem to be an oversimplification of the complicated patterns of English intonation, except for the author's own insistence that neither are the pitch levels themselves fixed, nor are the intervals between them uniform or predictable. With such a flexible scheme of notation, it is not at all inconceivable that almost any intonation contour might be indicated. Much of the text is taken up with an analysis of the significances of the various types of contour, not only in themselves, but in relation to rhythmic patterns also.

Linguists may find some material for consideration in the author's treatment of intonation, stress, and rhythm as phonemic. If semantic significance is, as most linguists agree, important in the determination of the phoneme, there would seem to be some justification for insisting that modes of utterance, which are certainly semantically significant, should receive some attention in the treatment of the phoneme.

An interesting, but not wholly satisfying section, includes illustrative passages with the intonation contours indicated, not by the numerals 1 to 4, but by an arrangement of dots, horizontal and slanting lines, to show pitch levels and movements. To me, the indicated patterns do not represent adequately either the type of contour nor frequency and degree of movement. It is difficult to see how such a scheme could produce any less mechanical and stilted manner of utterance than the systems proposed by writers from Steele to Jones, including the phonophotographic analyses as developed by Metfessel, Tiffin, and others.

All such analyses are helpful in understanding and using a more effective speech. One difficulty, which may be presumed to be inevitable, is that such descriptions are too often taken at their face value, and the underlying philosophy is ignored. Rush's philosophy was misunderstood and misapplied in such a manner, as have been, in fact, most of the philosophies which could be translated into a mechanical system. This is not a new phenomenon; it happened to the ancient Hebrew religion twenty-five centuries ago. It is possible that Dr. Pike's four-level description of intonation may escape such a fate, but it will require much study and evaluation and understanding if it does not degenerate into a fixed and inflexible system.

The comparison of speech, with its many "layers" of meaning, to an onion is intriguing. One might almost venture to predict that should the author's scheme of intonation be taken too seriously and too rigidly, the resulting utterance will be no less odorous.

GILES WILKESON GRAY,
Louisiana State University

Chief Patterns of World Drama. Edited by WILLIAM SMITH CLARK II. Boston: Houghton Mifflin Company, 1946; pp. 1152. $5.50.

This hefty volume of twenty-nine famous plays, from Aeschylus to Anderson, is well edited, well printed in type large enough for comfortable reading (an unusual feature in large anthologies), and very attractively bound.

The generous introductory essays are, for the most part, exceptionally good. They represent a great deal of careful scholarship and contribute a great many unusual and interesting sidelights on the plays and their authors, useful to readers and producers alike. Moreover, they are planned collectively to cover the history of world drama with a high degree of continuity.

No selection of representative plays could ever satisfy a critical reader as being the best possible selection, but this one impresses me as being distinctly the best I have seen. It includes several outstanding plays which have never appeared in anthologies before, and several which have not been available lately except in out-of-print editions hard to get. Several of the translations are new, and most of them are good.

The book is for the reader rather than the producer, but the editor has steered a middle course between the painfully bookish library translations (so often the means of killing student interest) and the livelier but often less accurate acting editions. The versions of Greek and Roman plays here used give the reader a better idea of how the originals were staged than do most reading editions. The translation of *The Life of the Insects* seems better than those previously available (though *The World We Live In* is a better title); that of Molière's *The Miser* seems to lack color and sparkle as do most translations of his plays; and that of Ibsen's *Hedda Gabler* is the usual deadly one. The new translation of Gogol's *The Inspector General* seems pretty good. Having been implicated in an adaptation of that play, I am familiar with five or six versions; for acting purposes I naturally prefer the Rothberg translation, but the present one is certainly far more faithful to Gogol than any other acting edition and far more readable than any previous library translation.

The student or reader who wants a survey of world drama in one volume will do well to choose this one.

JOHN DOLMAN, JR.,
University of Pennsylvania

Time to Speak Up. By JESSIE HAVER BUTLER. New York: Harper and Brothers, 1946; pp. vii +264. $2.50.

This book is intended tc help women whose participation in public life requires them to become successful speakers. The author hopes her book "will give women the courage to become partners with men in public life to plan with them the destiny of the new world." She thinks women need to be given courage by being convinced, first, that they can develop skill in public speech and, second, that many women already have had an important influence through public speech. To support the second point she includes in the appendix a collection of speeches delivered by women between 1940 and 1946.

I may be mistaken in feeling that lack of courage to speak in public on the part of women is a straw man Mrs. Butler has set up. After all Mrs. Butler should know, for she has worked closely with women in speech classes in Boston, and since 1935, in Washington, D. C. Her publishers say that she has trained more than 200 wives of congressmen as well as women in national club work and women connected with embassies.

There is a foreword by Nancy Astor, a preface by the author (in which a proofreader's slip makes "credible" characterize women's performance instead of "creditable") and an editorial by Malvina Lindsay, editorial and women's page columnist on *The Washington Post*. This editorial, entitled, "Time to Speak Up," makes one of the points on which the material in the book is centered—"that an intelligent, articulate wife can be a source of great help to her husband in public life."

In the first four chapters (The Conquest of Fear, Finding Your Assets as a Speaker, What to Say, and How to Say It) the author says she has tried to give information on speeches, the general purpose of which is to inform, to persuade, and to entertain. The following eleven chapters cover what she terms "other detailed aspects of public speaking that should be studied if the speaker is to become proficient in the art of platform communication." Mrs. Butler gives an exposition on the various types of courtesy speeches, but goes beyond the boundaries of the conventional public speaking text to include such topics as the following:

Can Women Retain Their Feminine Charms on a Campaign Platform?

A Public Speaker Must Deal with the Press (A practical chapter, well designed to meet the needs of Mrs. Butler's audience)

How to Become a Good Conversationalist

How to Become a Creative Thinker

If the husbands, "Yours and Mine," to whom the book is dedicated should happen to read it, they may be amused to find instructions on planning a dinner party in a short chapter dealing with board meetings, round table discussions, and conference techniques. But the new Senator's wife, planning her first important dinner, will not be surprised at this association.

Mrs. Butler's text is not as well organized as many of the texts on public speaking in the academic tradition, but it has the advantage of a lively instructive method and a great many specific instances and developed illustrations which lift the exposition out of the realm of theory. The author is not afraid to give authority to her advice by presenting stories in the first person of observation on speeches of the great and near great. To illustrate her points she uses incidents such as a story about Lady Astor's response to a heckler, an instance of Mrs. Roosevelt's skill in dealing with the press, a story of Miss Mabel Boardman's trouble in getting up onto a platform when the chairman had not planned that practical aspect of the situation in advance. When giving advice on how to telescope a twenty-minute speech into a five-minute spech, Mrs. Butler includes a letter from Lady Alice C. Dixon, wife of the former Minister from Australia in Washington, telling how she actually had to readjust a speech to a situation she had not expected.

The examples give the book an air of chattiness and intimacy, but are more than mere gossip. This method may be unacademic, but the woman reader will probably find that the abundance of illustrative material given on each point of instruction is usually more helpful than it is distracting. It is in reference to actual experiences and situations that the main strength of the book lies.

If a college pedagogue tries to use the book as a text in a course in public speaking for women (see the chapter Suggested Syllabus for a Club Course in Public Speaking), she may be irritated by the author's inspirational manner, advice to a group leader on prayer, a fondness for exclamation marks, and a good deal of effusion on the glorious opportunities of being leaders. Some observations which would probably be perfectly acceptable in the author's face-to-face talks to women look trite or lacking in incisiveness of thought when fixed in print.

The book should be useful to the women to whom it is directed, either read privately or used as a text in a club, although a woman who is socially well adjusted will probably find some of the instruction superficial and unnecessary.

MELBA HURD DUNCAN,
Brooklyn College

Professional Radio Writing. By ALBERT CREWS. Boston: Houghton Mifflin Company, 1946; pp. 473. $3.40.

This book is the third of a series on broadcasting to come from the NBC Radio Institute and published by Houghton Mifflin. It is the second in this series by Mr. Crews. The book will be hailed by students and teachers as one of the better texts on radio writing. It should prove valuable in beginning courses in radio writing, especially in those which deal with the writing of talks and of drama in a single course.

The author, radio editor for Houghton Mifflin, is production director of the Central Division of NBC and formerly Assistant Professor of Speech and Chairman of the Radio Department of the School of Speech at Northwestern University. His experience in both educational and professional work gives him insight into the problems of the teacher of courses in radio writing.

Mr. Crews' book proceeds on three basic principles. First, it holds that one learns writing by writing, not by reading about it; a book can be only an aid or a guide. Second, it maintains that writing involves more than mere skill in expression; of equal importance is the problem of developing ideas worth expressing and of finding a market for those ideas once written. Third, it holds that the writer for radio undertakes a great responsibility because of radio's tremendous effect on the American public; the radio writer must be humble, serious, and worthy.

The book is divided into four sections and an appendix. Section I, "General Considerations," includes seven chapters covering suggested methods for getting ideas, very brief and general discussions of the radio audience and of individual program types, differences between aural and "literary" style, general mechanics of aural style, and a discussion of radio taboos. Teachers will find the chapter on aural style excellently written, specific in content, and more complete than other chapters in this section.

In Section II, "General Continuity Writing," one chapter is given to each of the following: the writing of music program continuity, writing talking programs, designing audience-participation programs, writing feature programs, and writing commercial copy. Section III includes six chapters covering nearly 200 pages on writing dramatic programs. Section IV contains a single chapter on the marketing of radio scripts. The Appendix includes a series of suggested assignments for students, eight pages of glossary, an excellent bibliography of books on writing, and an index.

Section III is by far the most complete. Not only does the author give more space to dramatic writing than to any other type, but his handling of that method of presentation is more complete, less open to criticism, and more detailed than is his handling of any other type of script writing. Beginning students will find this section one of the best yet written. It offers concrete suggestions on the development of theme and plot, selection and portrayal of characters, writing of dialogue, selection of sound effects and music, and setting of the locale. It offers excellent advice on opening and closing a dramatic program, on transitions, on scene construction, on exit and entrance lines, and on portrayal to the audience of the element of time. And it contrasts the specific problems encountered in writing the serial drama, the episodic drama, the unit drama, and the dramatic narrative.

The omissions which appear in the discussion of writing talks programs may not prove a great handicap to students with background in speech courses. However, many teachers will feel that the chapters on the writing of talks, music program continuity, and audience-participation programs are sketchy and incomplete. It is to be hoped that these sections will be developed in future revision to compare favorably with the concrete and specific advice offered in the excellent chapters on the radio drama.

The chapter on the markets for radio scripts fills a definite need in the literature on radio writing. It will be widely read by students who realize that the advice it contains is drawn from the deep experience of a professional radio writer.

Most teachers will applaud Mr. Crews' refusal to distinguish between commercial and noncommercial writing, his insistence on good writing for every program, his stress on the seriousness of the responsibility of the radio writer, and his practical approach.

F. L. Whan,
University of Wichita

Ethics and Language. By **Charles L. Stevenson.** New Haven: Yale University Press, 1944; pp. xi+338. $4.00.

This volume, the publication of which has been made possible by a grant from the American Council of Learned Societies and from the Louis Stern Memorial Fund, presents an analysis of ethical judgments and of the methods that are available for proving or supporting them. Rather than being an analysis of ethical judgments as such, it is a study of *method,* designed "to send others to their tasks with clearer heads and less wasteful habits of investigation."

The author considers such topics as Agreement and Disagreement, Some Pragmatic Aspects of Meaning, Patterns of Analysis, Persuasion, Intrinsic and Extrinsic Value, Propaganda, and the Function of Definitions. He presents somewhat of a synthesis of traditional discourses upon these topics together with new and fresh interpretations which provide much that is distinctive and valuable.

Inasmuch as this is not the place to review Professor Stevenson's work as a contribution to the literature of philosophy, but rather as a volume of concern to the student of speech, its implications for this discipline will be considered here. In particular, for the student of discussion or of reflective thinking, there is much of value in this volume; and while the book is in no sense a substitute for the several textbooks in discussion and certainly does not present doctrine which every reader will accept without question, a careful reading of it will prove rewarding. Such problems pertaining to discussion as definition, bases of agreement and disagreement, the nature of values or criteria, matters of "descriptive" and "emotive" meaning in language, and the relations of persuasion to reflection are considered in some detail.

In commenting upon bases of agreement and disagreement, for instance, the author makes a useful distinction between disagreement in *belief* and disagreement in *attitude.* Such an analysis should be of value to a student of discussion as a means of assisting him to discover sources of ethical controversy. In addition, a chapter entitled "Pragmatic Aspects of Meaning" develops thought-provoking conceptions concerning emotive meaning—meaning in which the response (from the hearer's point of view) or the stimulus (from the speaker's point of view) is a range of emotions; the chapter also helps to clarify descriptive meaning—the disposition of a sign to affect cognition. The discussion should prove stimulating even though one may not entirely agree with the point of view expressed in the words "an attention to emotive meanings, and a careful selection of certain emotive terms rather than others, may enable a speaker to evoke attitudes that are of great strength." One may profit, also, from the author's treatment of persuasion, even though he may disagree with such a position as this: "Let us suppose that our writer (speaker) is defending an aim which others have not previously considered. And let us suppose that his persuasive support of it is somewhat in advance of an adequate rational support, full evidence being difficult to obtain. This may, of course, lead his readers to accept the aim incautiously. But it may also have a quite different effect. By calling strong attention to the aim—which might otherwise be viewed with the suspicion that so easily attends the unfamiliar—he may lead his readers to give it proper consideration. . . . Thus persuasion need not be hostile to rational methods, and need not even be an independent supplement to them, but may actually make an indirect contribution to their full use."

All in all, Professor Stevenson's volume will be to the thoughtful reader, especially to the student of discussion, a stimulating adjunct to the traditional and more direct treatises on the subject.

Kenneth G. Hance,
Northwestern University

Preface to Critical Reading. By RICHARD D. ALTICK. New York: Henry Holt and Company, 1946; pp. xix+321. $1.60.

Some teachers have always considered speaking and writing to be the organon or instrument of thought, the courses which cut across all lines to help give unity and meaning to all other studies. The point of view is an old one, but it is still fresh in such a late book as Hoyt Hudson's *Educating Liberally*.

Other teachers of speaking and writing, while recognizing the need for teaching critical thought, too rarely appreciate that they are peculiarly adapted to do the job. Or, if they do appreciate their advantage, they are often beaten down to the level of teaching simple, necessary, and, in the last analysis, inadequate rules for securing meaningful or signifcant performance. On the whole, teachers of speaking and writing have abdicated a high position in college circles, and no other group has taken over effectively.

Professor Altick would give a new emphasis to the teaching of English composition. He would add the teaching of critical reading to the traditional objectives of encouraging an interest in literature and cultivating a good prose style. He says, "This book is designed to help teachers of English perform what is, in a very true sense, their highest social function—that of providing our democratic society with a fair number of citizens who will use their dispassionate intelligence in weighing and acting upon the appeals which are directed at them from every source of social and political pressure."

The titles of the six chapters of the book give some indication of its content and organization: Denotation and Connotation, Diction, Logic, Sentences and Paragraphs, Tone (defined as "the over-all emotional and intellectual effect of a passage of writing"), On Reading Newspapers.

Teachers will no doubt raise many questions about any such book. Some are old questions. Is the beginning English course the place to offer such material? Can freshmen absorb it and at the same time learn the basic skills of speaking and writing? Will a course in which this book is used be simply a watered-down treatment of argumentation? In answer to the last question, it might be observed that argumentation courses, written and oral, are rather generally confused at present in both aim and content; perhaps a fresh start with the college freshmen would be profitable.

But, even though we agree that critical reading should be taught in English composition we probably shall not agree on what textbook material is needed. Most teachers will respond favorably to the chapter, Denotation and Connotation, for in the past we have not sufficiently emphasized the study of words and their meanings. The chapter on logic will cause some difficulty. We have not learned to teach that subject effectively to upperclass students, and certainly we have a great deal to learn about teaching it to freshmen. Some teachers may prefer advice on reading good books, or reading essays, or seeing moving pictures, to the chapter on Reading Newspapers. Yet the exercises in this chapter are complete enough, and on the whole they are teachable.

Professor Altick should be commended for doing a good piece of work in an area that badly needs it. Speech teachers, because of their close relationship to English composition, should be interested. Many teachers of composition and some teachers of speech will want to examine the book; others will want to adopt it as a textbook. A few, we hope, will be led to try to write a better book.

ELBERT W. HARRINGTON,
University of South Dakota

IN THE PERIODICALS

MARIE HOCHMUTH, *Editor*

RHETORIC, PUBLIC ADDRESS AND RADIO

ABRAMS, DOROTHY F., "Suggestion as a Factor in Social Behavior," *The Clearing House,* XXI (November, 1946), 162-165.

Today, as never before, our country needs to be free from blind suggestions. We need to be able to make sharp discrimination between rumor and fact. We need to be able to analyze quickly and critically. We need to be able to form quick, but clearly defined, well-organized, and deeply rooted judgments. Fast messages—often erroneously misconstrued by radio announcers and commentators—thrown out as mere suggestions, too often grow to gigantic size unless we act as personal scientists of research in the recesses of our own mental, moral, and physical make-up." The writer discusses the power of suggestion in influencing individual and mass behavior.

COLE, G. D. H., "The Study of Social Facts," *The American Journal of Sociology,* LII (September, 1946), 147-149.

"In all modern societies, accurate information about facts is an indispensable basis for sensible policy making." Cole discusses the part that universities and other voluntary specialist bodies have played in England in conducting fact finding surveys, independent of the government, thus supplementing official figures and serving as a guide in the planning of official investigations and in the directing of social reforms.

DOLIVET, LOUIS, "The General Assembly," *Free World,* XII (October, 1946), 16-20.

"In matters of peace and security, the Assembly functions as a town meeting of the world." Dolivet discusses the organization, significance, functions, and procedures of the United Nations General Assembly, "the great popular organ of world expression.

DURR, C. J., "The Social Significance of Radio," *Arizona Quarterly,* II (Winter, 1946), 12-19.

"If we review the performance of broadcasting during the twenty-five years of its existence and balance out its deficiencies against its accomplishments, the net result is good. We are certainly a better-informed people than we would have been without radio. Durr discusses seven "minimum essentials" of radio's responsibility for the future.

FLY, JAMES LAWRENCE, "Freedom to Hear; Radio," *Survey Graphic,* XXXV (December, 1946), 474-476ff.

Freedom of communications, whether by radio or other means, is not like some grand monument or beautiful temple that once established will endure forever, a treasure in itself. Rather, it is the arena for the combat that is the essence of peace and progress, the underlying basis for the day-to-day resolution of clashing cultures and ideas." Fly discusses freedom of radio.

GERBER, JOHN W., "International Broadcasting: Still a Jangle of Nerves," *Journalism Quarterly,* XXIII (June, 1946), 160-163.

"During the war thousands of men of all nations explored the techniques and mechanics of international broadcasting, a medium which theretofore largely had been neglected. Their end product, mechanically, is adequate for its purposes. But their wartime techniques were mostly designed for disputation, and there has been little if any reconversion." The writer compares broadcasts of the major international broadcasting systems, suggesting their use for promoting international friendship.

GLATSTEIN, IRWIN LEE, IRVING HOWE, and SOLOMON ANDHIL FINEBERG, "How to Fight Rabble-Rousers?" *Commentary,* II (November, 1946), 460-466.

The writers discuss the "silent treatment" and "mass demonstration" as methods of combatting demagogues.

HOELTJE, HUBERT H., "Thoreau as Lecturer," *The New England Quarterly,"* XIX (December, 1946), 485-494.

"That Thoreau won no fame as a lecturer is perhaps demonstrated by the fact that his lecturing has received scant attention from his biographers and commentators. That he enjoyed no great financial success as a lecturer may be equally true, though the full evidence has not yet been forthcoming. That he was not a good lecturer, however, is by no means certain. It seems amply clear that he was admired, not only by a few discerning friends, but by men of affairs when the utility of his observations was manifest." The writer examines audience reactions to Thoreau's Concord Lyceum lectures, and makes no attempt to treat in full Thoreau's career as a lecturer.

Loughlin, Richard L., "A Philosophy of Public Speaking," *The Educational Forum,* XI (November, 1946), 55-65.

"There is a moral obligation upon every speaker to repay his audience for the time he takes by saying something worthwhile." The effective speaker must have a "message," be sincere, and adhere to a brevity consistent with clarity. Loughlin discusses selecting a topic, how to prepare a speech, methods of presentation, delivery, gestures, the physiology of public speaking, and ten ways to improve as a speaker.

Mitchell, Hugh B., "Children's Radio Diet," *NEA Journal,* XXXV (December, 1946), 589.

"Children's radio programs are building blocks of character and citizenship. The welfare of the nation demands that radio build wisely and well." Senator Mitchell calls attention to the "anxious concern of thousands of mothers and fathers who find the mental and physical well-being of their children impaired by certain types of radio programs."

Porterfield, Austin L., "Communication, Education and World Peace," *The Social Studies,* XXXVII (November, 1946), 300-304.

"The role of communication in social understanding is central. Indeed it is the source of all group life; of all civilization and culture." Porterfield concludes that the "burden of teaching men how to intercommunicate and of training leaders in the field of human understanding rests with the schools, newspapers, radio, and the churches; certainly, the churches; but leaders in all these fields come up through the schools."

Reid, David S., "An Analysis of British Parliamentary Opinion on American Affairs at the Close of the War of Independence," *The Journal of Modern History,* XVIII (September, 1946), 202-221.

"The relationship of the eighteenth-century house of commons to organized opinion is less obvious than the connection which, in theory at least, exists between the present-day house and the electorate. Neither elections nor party reverses bear their modern significance." The writer examines three ways by which the political acts of members of the house of commons may be related to a wider organization of opinion, basing his analysis on issues arising out of the American War for Independence.

Ritchie, A. D., "A Defence of Aristotle's Logic," *Mind,* LV (July, 1946), 256-262.

"Aristotle's logic performs a limited but useful function; Lord Russell's another different one. Nothing more can be asked of either, nor is there any quarrel between them." Ritchie defends Aristotle's logic against the recent attack in Lord Russell's *A History of Western Philosophy.*

Schick, Joseph S., "Poe and Jefferson," *The Virginia Magazine of History and Biography,* LIV (October, 1946), 316-320.

"It seems that Poe's interest in acquiring the clear, precise expression of lawyers led him to one of the greatest stylists of the time, Thomas Jefferson." The writer finds that Poe studied literary principles and legal procedures of statesmen and lawyers "to increase his critical ability and to give him in his own writing the power of convincing others."

Weisberg, Harvey L., "Louis Nizer's Approach to Public Speaking," *The Gavel,* XXIX (November, 1946), 7, 8.

One of the two emphases in Louis Nizer's book, *Thinking on Your Feet,* is that of preparation by way of "mental organization" of formula, or speech structure, rhythm, and research. The other emphasis is on preparing the audience. The writer finds that Nizer's book "sets a good precedent" in using the "case method" for learning the principles of speaking.

Williams, T. Harry, "An Analysis of Some Reconstruction Attitudes," *The Journal of Southern History,* XII (November, 1946), 469-486.

Early writers on the Reconstruction "told a story that was too simple and naive. It was simple in that the terrible complexities of Reconstruction were presented in the easy terms of stereotypes—the good white Southern Democrats fighting against the bad colored Republicans and their insidious northern allies, or vice versa. It was naive in that virtually no analysis was made to explain why people acted as they did." Williams presents a study designed to discover the various stimuli or motives at work.

Winant, John G., "The Right of All People to Know," *Survey Graphic,* XXXV (December, 1946), 431-433.

It is only by an "essentially creative and positive approach," with "firm footing in our traditional belief in man, that we can make substantial progress in the next few years toward a wider realization in the world of the right of all people to know." Winant discusses barriers to truth, constructive action, including government action, for bringing about the free play of communication among men.

DRAMA AND INTERPRETATION

Bentley, Eric, "The Alternative to Broadway," *Arizona Quarterly,* II (Spring, 1946), 28-38.

"Looking at the theatre of the moment one is bound to conclude that the theatre is dead." Bentley discusses possibilities for setting up Little Theatres and People's Theatres independently of the theatrical industry.

Boas, Guy, "The Plays of August Strindberg," *English,* VI (Autumn, 1946), 111-117.

"A study of Strindberg's drama in its entirety, apart even from the volume of his other writings—poetry, novels, autobiography, stories, and essays—suggests that to regard his prolific genius merely as an envenomed and crazy misogynist is to take a superficial view and to misapprehend one of the most stimulating personalities of his generation." Boas presents an analysis of Strindberg's character and plays.

Christensen, Glenn J., "A Decade of Radio Drama," *College English,* VIII (January, 1947), 179-185.

In the ten years since the beginning of radio drama, it has grown "because of the faith and courage of a comparatively small group of writers and actors, assisted by an even smaller number of network officials." The theories of radio drama of MacLeish, Oboler, and Corwin are discussed.

Dent, Edward J., "Music and Drama in Germany," *The Contemporary Review,* CLXX (October, 1946), 215-219.

"English people perhaps hardly realize that in Germany music and drama stand for something that can almost be called a religion in itself." Dent discusses the position of music and drama in the spiritual rehabilitation of Germany.

Draper, John W., "The Tempo of Shakespeare's Speech," *English Studies, A Journal of English Letters and Philology,* XXVII (August, 1946), 116-120.

"If Shakespeare took the parts that Baldwin and the present writer agree upon, Shakespeare, on the stage at least, could hardly have followed Hamlet's advice to the players to speak their lines 'trippingly'." Draper presents another paper on the tempo of speech in Shakespeare's plays.

Draper, John W., "Falstaff, A Fool and Jester," *Modern Language Quarterly,* VII (December, 1946), 453-462.

Further investigation of Falstaff's background in contemporary life and on the stage "reveals him as far removed from the good and great 'philosopher'." Along with other writers, Draper takes issue with A. C. Bradley's concept of Falstaff as a "philosopher of humor."

Elliott, Kathleen, and Jack Blacklock, "Some Problems in Verse Speaking," *The School* (Secondary Edition), XXXV (January, 1947), 285, 286.

"First and foremost, the student must comprehend the passage, not only its words, images, and thoughts, but its structure and the way in which it rises to minor and major climaxes. Secondly he must use all the flexibility of voice at his command to indicate both meaning and structure." The writers discuss means by which the student may "lift" the selection from the printed page, once it has been chosen.

Fitzgerald, Virginia, "Creative Dramatics," *The Grade Teacher,* LXIV (January, 1947), 17ff.

The teaching of character through creative dramatics is "based upon the assumption that if children learn to analyze others, they will learn to see themselves." The writer discusses creative dramatics as an aid to character education, and presents an illustration of story material to be used in such work.

Groves, Ruth V., "Education and Spiritual Values Through Poetry," *The Educational Forum*, XI (November, 1946), 85-88.

"Poetry awakens the child to the world about him; brings into greater clearness his relationship to the world; extends his intellectual horizon; refines his sensibilities." The writer finds it a "function of education to make profitable use of the natural tendency of the child to respond to rhythm.'"

Lammers, Charles, "Dramatizing Dramatics," *The Journal of the AER*, VI (October, 1946), 22, 23.

"The best way of keeping people interested in drama, even radio drama, is by letting them see drama." Lammers outlines the program of the Crosley Corporation and Station WLW for putting the Nation's Station Stock Company on tour in the high schools in Ohio, Indiana, Kentucky, and West Virginia.

Nosworthy, J. M., "The Structural Experiment in Hamlet," *The Review of English Studies*, XXII (October, 1946), 282-288.

"Shakespeare was by no means a slave to conventional play construction, and even if one takes the most liberal view there still remains several plays in which he courts structural disaster only to achieve felicitous success." Nosworthy discusses the structure of *Hamlet*.

Remenyi, Joseph, "Ferenc Molnar, Hungarian Playwright," *PMLA*, LXI (December, 1946), 1185-1199.

"Molnar owed much of his success to a certain airy quality which gave his discriminating readers and audiences a surcease when they were annoyed by excessive theatrical tricks in his plays and in his stories." Remenyi finds that his "international fame brought him to the top of the theatrical world, proving that as an 'export' writer of plays he entertained not only audiences of various nations, but called their attention to a Danubian country in which people speak and write a language that, although philologically and poetically isolated, can be used spendidly for the expression of universal sentimentality, gaiety, illusionism, and ingenuity."

LANGUAGE AND PHONETICS

Ashmead, John, "A Modern Language for Japan," *The Atlantic Monthly*, CLXXIX (January, 1947), 68-72.

"The ability—or rather, lack of ability—of the Japanese to read simple prose makes our occupation costly in dollars and cuts off access to our democratization program from those who need it most, the Japanese masses." The writer discusses the difficulty of the Japanese language and suggests the need for reforming the language in order to decrease illiteracy among the Japanese masses.

Chambers, W. W. "Language and Nationality in German Pre-Romantic and Romantic Thought," *The Modern Language Review*, XLI (October, 1946), 382-392.

Serious German interest in language first was concerned almost exclusively with the improvement of the mother tongue, but "linguistic arguments were soon forgotten in politics, and linguistic study, after its brief advance into the discussions of the problems of the day, retired to academic circles." The writer discusses the language and race theories of Opitz, Leibniz, Herder, Fichte, Fouque, Michaelis, and others.

Neumann, J. H., "Chesterfield and the Standard of Usage in English," *Modern Language Quarterly*, VII (December, 1946), 463-475.

"The regularization of English usage and the emergence of an accepted standard were not, of course, the achievement of one man or of one period, but in the gradual evolution of this standard the theories and practices of the great literary figures of the eighteenth century played a determining part. Among these Chesterfield was certainly important." In a discussion of the standardization of the English language, Neumann finds "little in Chesterfield that is strikingly novel or unusual," yet precisely because of this, he is "significant in the history of the language, for he brings into sharp focus, as it were, the best that was known and thought in the mid-eighteenth century about the English language," and serves as an "excellent representative of the linguistic ideals of his age and environment."

Rosen, Leonard, "Semantics in the High School," *The Social Studies*, XXXVII (November, 1946), 311-314.

"Though semantics belongs primarily in the realm of languages, its constant implications in all spoken fields of human activity necessitates a better knowledge of this new science." The writer discusses the place of semantics in the high school.

Schubiger, Maria, "Intonation—Word-Order—Provisional It, *English Studies, A Journal of English Letters and Philology,* XXVII (October, 1946), 129-141.

Reacting to a series of articles on "Provisional It" appearing in *English Studies* in 1943-1944, the writer presents a discussion of intonation of English sentences in general, its bearing upon word-order, and examines sentences with "provisional it."

Solzbacher, W., "World Organization and World Language," *American Experantist,* LXI (September-October, 1946), 99-101.

"Whatever methods and gadgets may be invented to improve interpretation and multilingual publication of documents, the need for a common language in world affairs is bound to be felt more acutely and more urgently at every meeting" of the United Nations. The writer discusses "barriers erected by human speech" in reference to the Paris Conference.

Zipf, George Kingsley, "Cultural-Chronological Strata in Speech," *The Journal of Abnormal and Social Psychology,* XLI (July, 1946), 351-355.

"In studying the genetic relationships of language, it is a common practice of comparative philology to assume that such entities as the numerals, pronouns, and auxiliaries of the language, represent its most archaic 'back-bone' or 'core.' For though new, or *nascent,* words are adopted into the language, and although old, or *senescent,* words are dropped out, this archaic 'back-bone' or 'core' has a conservatism that seems to preserve it relatively intact through the generations, even though its phonetic elements may undergo phonetic change." Zipf is concerned with trying to discover whether there is a general positive correlation between what may be called the comparative *age* of a word in a vocabulary and the relative *frequency* of its occurrence, and with a further hypothesis regarding the possible stratification of individual personality "according to the chronology of its experiences."

SPEECH SCIENCE

Anson, Barry J. and **Theodore H. Bast**, "The Development of the Auditory Ossicles and Associated Structures in Man," *The Annals of Otology, Rhinology & Laryngology,* LV (September, 1946), 467-494.

"The ossicles in man follow a remarkable series of developmental steps in attaining adult form—a circumstance which might be expected when it is considered that they are made over to serve, in higher vertebrates, a function very different from their primitive office." Anson and Bast present a study of the development of the auditory ossicles, based on observation of over 300 series of sections in the otological collections at the University of Wisconsin and at Northwestern University Medical School.

Anson, Barry J., "Development of the Auditory Ossicles, *The Laryngoscope,* LVI (October, 1946), 561-569.

Anson discusses developmental steps of the auditory ossicles in attaining adult form.

Holinger, Paul H., "Magnets for the Extraction of Foreign Bodies from the Air and Food Passages, *The Annals of Otology, Rhinology & Laryngology,* LV (September, 1946), 601-603.

"Interest in the use of magnets to remove foreign bodies from the air and food passages appears to come in cycles. This is in part due to the fact that clinical use follows advances in engineering fields, although it may lag somewhat until we become aware of these advances." Dr. Holinger describes a new type of magnets for the extraction of magnetizable foreign bodies from the air and food passages.

Koester, T., and **W. N. Schoenfeld**, "The Effect of Context Upon Judgments of Pitch Differences," *Journal of Experimental Psychology,* XXXVI (October, 1946), 417-430.

The writers have as their principal aim "to determine whether the negatively directed CE-function typically reported for intensitive and extensitive judgments would also occur in the case of qualitative judgments in a context of two or more interacting pitch stimuli."

Potter, Ralph K., "Visible Speech," *American Annals of the Deaf,* XCI (November, 1946), 447-452.

In an address before the Convention of American Association to Promote the Teaching of Speech to the Deaf, Potter discusses the backgrounds of the development of "visible speech," its present stage of development, and possibilities for further development.

Sarnoff, David, "Scanning the Secrets of Space," *Survey Graphic,* XXXV (December, 1946), 469-471.

"In America, radio has grown rapidly as a great public servant—not only because of freedom to speak and freedom to listen but because of the freedom of science to advance." The president of the Radio Corporation of America takes stock of the discoveries of forty years and projects the future of radio.

"Sound Conditioning for Good Hearing," *See & Hear,* II (December, 1946), 22, 23.

"To obtain the utmost in benefits from audio visual educational equipment, good hearing conditions are essential in the rooms where the equipment is to be used. The finest sound installation cannot perform satisfactorily if it must compete with faulty acoustics." A discussion of sound conditioning in demonstration rooms, auditoriums, and classrooms is presented.

THE TEACHING OF SPEECH

Albright, Robert W., "Speech in the Classroom," *Montana Education,* XXIII (December, 1946), 5.

"To help improve the speaking voice of our students, a program of speech training is needed, a program that will begin in the grades and continue to the college level." Albright discusses speech skills.

Brierly, Ruth Doerr, "Whither Radio?" *The American School Board Journal,* CXIII (December, 1946), 47.

"Radio is one of the most human teaching devices, one of the most democratic tools available to the modern teacher." Brierly reports on the activities of the radio committee of the public schools of Philadelphia.

Cawthorne, Carolyn, "Our Spoken English." *The Grade Teacher,* LXVI (January, 1946), 54ff.

"We speak so much more frequently than we write, it is important that we develop the habit of using pleasing and correct English." The writer presents a class project for inducing constructive criticism as an aid in improving oral English.

Crisman, Richard G., "Panel Discussions in Teaching Controversial Subjects," *Social Education,* X (November, 1946), 314-316.

The writer discusses the general nature of the panel discussion and points out some of the ways it may be used with success, especially in connection with controversial topics in the social studies.

De La Hunt, Lois, "Are We Teaching Communication?" *The Elementary English Review,* XXIII (November, 1946), 295-298.

"In what grade should children begin to take notes while another child gives a report? Are the using of acceptable English and the employing of complete sentence from being taught as tools for a purpose, or as practice for the sake of practice? Are children exhibiting any amount of competence in the independent use of the many skills being taught? In which grades do children attain independence in the use of such skills?" The writer reports results of an investigation designed to answer such questions, conducted in the Minneapolis Elementary Schools, and calls for further research on how best to develop in pupils independence in the use of language skills as effective tools of communication.

Girling, Betty Thomas, "School Broadcasts and International Understanding," *The Journal of the AER,* VI (October, 1946), 23-25.

"The self-evident necessity of teaching people to live peacefully with each other, if they are to live at all, poses a challenge to radio educators that we must accept, conscious of the grave responsibility, the untrodden way, the shortness of time." Girling outlines three types of broadcasts designed to deepen understanding of other people.

Hatfield, W. Wilbur, "Parallels in Teaching Students to Listen and to Read," *The English Journal,* XXXV (December, 1946), 553-558.

Although listening skills are "very similar" to those of reading, "they are not, however, so nearly identical that they do not need to be consciously developed or transferred." Seven varieties of listening experiences are discussed in an analysis of reading and listening skills.

Howard, Palmer, and Ronald Lippitt, "Training Community Leadership toward More Effective Group Living," *Adult Education Bulletin,* X (August, 1946), 168-174.

"In many phases of community, national, and international life today thoughtful leaders are facing the fact that their technics of thinking and acting together in committees and other types of groups are so inadequate that man is in grave danger of losing out in the struggle to master and utilize peacefully the new technological conquests of the physical universe." The writers discuss the Connecticut Workshop in Intergroup Relations, designed for exploring new technics of working toward improving intergroup relations.

LAWTON, SHERMAN P., "An Immediate Program for Radio in Education," *The Journal of the AER*, VI (October, 1946), 19-22.

"We have to learn to start where the children are. We have to learn to make use of what they are already reading, seeing, and hearing. It is wasteful to criticize what is being done instead of making use of it." Lawton finds radio "a poor educational medium in the sense that any single-sense medium has many handicaps," but urges educators to use it for what it is worth now, without lamenting its shortcomings, or waiting for "better programs."

NICKELL, VERNON L., "The Language Arts," *Illinois Education*, XXXV (November, 1946), 73ff.

Nickell interprets the Language Arts Section of the *Illinois Curriculum and Course of Study Guide* for the classroom teacher.

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BARBARA, DOMINICK A., "A Psychosomatic Approach to the Problem of Stuttering in Psychotics," *The American Journal of Psychiatry*, CIII (September, 1946), 188-195.

"Stuttering must be considered as a symptom of an underlying neurotic personality reaction. It is a complex syndrome and not due to any single etiological factor. Only through a psychosomatic approach can its nature be understood. The difference between stuttering personalities in neurotics and psychotics is one of degree only." Barbara reports results of an investigation of stuttering among psychotic patients at the Central Islip State Hospital.

BEATTY, HUGH G., "Cleft Palate," *The Annals of Otology, Rhinology & Laryngology*, LV (September, 1946), 572-579.

The writer, concerned with clefts of the soft and hard palates only and not the clefts of the alveolar arch and the lip, discusses preoperative examination, procedure in the operation, and post-operative care.

BEDER, OSCAR E., "Cleft Palate Children," *Hygeia*, XXIV (November, 1946), 834, 835.

"Early correction to obviate physical and mental injuries, of the utmost importance" to the cleft-palate child. Beder discusses types of cleft palates, the obturator as a corrective device, and speech problems.

BRODBECK, ARTHUR J., and ORVIS C. IRWIN, "The Speech Behavior of Infants Without Families," *Child Development*, XVII (September, 1946), 145-156.

A group of orphanage infants ranging from one day to six months of age was compared with family infants of the same age range, with respect to various measures of speech behavior. The writers present a graphical comparison indicating that "the orphanage means fell far below those of the family means at all age levels and for both type and frequency measures."

BRYCE, CORINNE HOWE, "The Classroom Teacher and the Pupil with a Hearing Loss," *California Journal of Elementary Education*, XV (August, 1946), 57-64.

"Until preventive and corrective programs for hard-of-hearing pupils are more widely established and more liberally supported, the classroom teacher must continue to be the major source of help and encouragement for these handicapped young people in their adjustment to school opportunities." A brief outline of information concerning remedial procedures which should be understood by classroom teachers in elementary and secondary schools is presented.

BULL, NINA, "A Sequence Concept of Attitude," *The Journal of Psychology*, XXII (October, 1946), 165-173.

"Through recognition of an unvarying neuromuscular sequence in the development of readiness it becomes possible to coordinate the widely scattered observations on attitude, which represent in every case a focus of attention on certain aspects of the process only." The writer attempts a clarification of the concept of attitude.

CARDWELL, LT. EDGAR P., "Stenosis of the Larynx of Limited Extent," *Archives of Otolaryngology*, XLIV (November, 1946), 560-564.

The writer presents a report of a case confirming observations of previous writers on the successful treatment of laryngeal or tracheal stenosis by the use of acrylic obturators in conjunction with tracheostomy or laryngostomy.

CODY, CLAUDE C., "Associated Paralyses of the Larynx," *The Annals of Otology, Rhinology & Laryngology*, LV (September, 1946), 549-561.

Etiology and symptoms of associated paralyses of the larynx are discussed.

NEWS AND NOTES

OTA THOMAS, *Editor*

THE ANNUAL CONFERENCE

The Thirty-first Annual Conference of the SPEECH ASSOCIATION OF AMERICA, held at the Hotel Sherman in Chicago, December 30, 31 and January 1, was attended by over twelve hundred members. This number represents the largest attendance at any conference in the history of the ASSOCIATION.

The program included five general sessions, twenty-one sectional meetings, two joint sessions with the American Speech Correction Association, two joint sessions with the American Educational Theatre Association, one joint session with the National University Extension Association Committee on Debate Materials and Interstate Cooperation, two reading hours, one broadcast, one drama production, and two business meetings.

At the Opening Session, Professor James A. Winans, the second President of the Association, discussed the topic, "A Liberal Education," and was followed by Professor Clarence T. Simon, President of the American Speech Correction Association, and Valentine Windt, President of the American Educational Theatre Association. W. Norwood Brigance, President of the SPEECH ASSOCIATION OF AMERICA, concluded the program with challenging remarks on present-day college education.

Several general sessions were devoted to the problem of the development of world cooperation and world understanding. At the first session Dr. Harrison Brown, of the Nuclear Research Studies at the University of Chicago, discussed atomic energy and world government. At the Conference Luncheon, which immediately followed, Dr. Henry Simon Bloch, Chief of the Non-Military Enforcement Measures, Department of Security Council Affairs, United Nations, explained the processes of the Security Council and the underlying principles of international cooperation. The ways in which the motion picture and radio can contribute to the cultivation of world understanding were presented at another session. Mr. R. E. Blackwell, Associate Director of the International Film Foundation, Inc., discussed the objectives and values of documentary films and showed a film dealing with life in Russia. Mr. E. W. Ziebarth, Education Director of the Central Division of CBS, discussed the possibilities of using radio in bringing to the attention of the public the need for world cooperation.

The general session on Basic Communications, in which eight of the members of the ASSOCIATION participated, resulted in a lively discussion. The pros and cons for a program in basic communications were presented with considerable vigor. At a joint meeting with NUEA, several members of the ASSOCIATION debated the proposition: Resolved: That the federal government should provide a system of complete medical care available to all citizens at public expense.

One of the special features of the Convention was a broadcast of the radio program, "How Do You Pronounce It." Mr. George-William Smith, Director of the program, arranged the broadcast; Gertrude Lawrence was the guest speaker. Another attraction was the production of "Twelfth Night," by the students of the Drama Department of De Paul University, under the direction of David Itkin.

Of special interest to high-school teachers of speech were a demonstration of audio-visual aids in the teaching of Speech in high school, a discussion of the problem of stuttering, a program dealing with staging and rehearsal techniques in the high school, a discussion of standards of performance and contests in the oral interpretation of literature, a demonstration of high-school theatre production, and a program on high-school forensics. A special program for teachers of speech in the elementary school included a demonstration of classroom work with children.

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BASIC COMMUNICATIONS COURSES AGAIN

At the recent Chicago Conference, a panel on Basic Communications attempted to re-evaluate the status of the various communications courses now in operation at a few colleges. Under the chairmanship of Paul Bagwell, Michigan State College, eight speakers discussed the aims and objectives, methods of teaching, the administration, the training of teachers, and the objections to communications courses. Brief report and comment on the panel may be of value to those persons who could not attend the session.

To begin the panel, Franklin Knower of Ohio State University reviewed the aims and objectives of basic communications. He noted the idealistic, worthy aims in general education which have been advanced by the proponents of communications courses, and stated that he had found no objective evidence that the aims were being achieved in the courses being taught. He suggested that a great deal of investigation, both experimental and philosophical, is needed before we can accept communications courses as the best method of attaining the aims and objectives in speech, writing, rapid reading, etc., with which the courses are concerned.

The next five speakers were participants in the planning and teaching of different communications courses. Wesley Wiksell, Stephens College, briefly outlined the principal variations in the method of teaching communications. At Michigan State and Denver, comparatively uniform courses are required of all students. The State University of Iowa attempts to place students in sections in which different phases of communication are emphasized according to the needs of individual students. Denver and Iowa utilize extensive clinical assistance in speaking, writing, and reading. In all three colleges, a single instructor teaches all phases of the course. Although Stephens College uses the general label of basic communications, students there are required to take specialized instruction in speaking, reading, and writing, according to the diagnosis of their needs.

In the following talk, Wendell Johnson, University of Iowa, summarized the theory of the integrative nature of the communicative process. Paul McKelvey, Stanford University, spoke of the values of teaching integrated communications to adult students. Wilson Paul, University of Denver, reviewed the philosophy of the proponents of the closely integrated, single instructor type of course and argued for new departments of communications wherever possible, instead of separate consulting English and Speech staffs. Clyde Dow, Michigan State College, presented an elaborate six-year program for training teachers of communications, involving prescribed courses totaling 246 quarter hours in the Basic College: Education (55), English, (35), Journalism (15), Philosophy (9), Sociology (12), Psychology (16), and Speech (50).

The last two speakers functioned as critics. After questioning whether the proponents of integrated courses were sincerely and deeply interested in securing speech instruction of high quality, George V. Bohman, Dartmouth College, criticized current methods of integration and doubted whether the integration of skills or of subject matter can be accomplished in a formal course. He saw little harm and possible benefits in functionalized assignments, cooperation, and consultation between different staffs of specialized instructors, and even of common course labels, but he objected to the indoctrination in the similarities of phases of communicative abilities and questioned the use of a single instructor instead of specialized instructors in speech, writing and reading. Gladys Borchers, University of Wisconsin, reviewed her experience in teaching an experimental, integrated communications course in Wisconsin High School. She, too, doubted that valid, specific instruction in speech was secured in such courses and emphasized that it was not poor instruction in speech which originally motivated the communications course movement.

The panel made clear that the discussion of the communications course idea has reached the point at which the established courses are open to vigorous criticism, both as to their philosophy and methodology. The proponents have developed hypotheses for the justification of fully integrated, single-instructor courses. In addition, some leaders now insist upon separate departments of communications at the general or junior college level, largely or completely separated from existing staffs in Speech, English, and Psychology. Despite the adverse criticisms of opponents of the highly integrated courses, no new experimental data regarding the nature or effectiveness of the results of teaching such courses was presented.

The discussion renews significant questions. Can a high standard of instruction in speech be attained in a communications course? What should be the attitude of our profession toward the communications course? Shall we appear to sanction patterns of instruction such as those developed, presumably to meet local needs, at Denver, Michigan State, and Iowa, and thus encourage other colleges to adopt similar plans? Are communications courses satisfactory substitutes for the usual first course in the fundamentals of speech or public speaking? From the standpoint of the college as a whole, are the combined courses the best method of providing instruction in writing, rapid reading, listening, methods of study, and speech?

George V. Bohman,
Dartmouth College

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NEW APPOINTMENTS

New members of the Speech Department at Queens College are Jon Eisenson, on special leave from Brooklyn College, now serving as Assistant Professor and as Director of the Speech and Hearing Service Center; Lucille Stein from Cornell University; Lois Steinmetz of Queens College; John B. Newman, from Louisiana State University; and Sylvia Seinfeld of Queens College.

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Lester Harris has been appointed as an instructor at the University of Oregon.

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J. T. Daniel and Rosemarie Owens of the University of Denver have received appointments at the University of Alabama. Mr. Daniel will be the Director of Forensics.

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New appointments to the Department of Speech at Indiana University include Richard Moody, Assistant Professor on the theatre staff; Eugene C. Chenoweth, Assistant Professor and Director of Forensics; Betty Jane Cavendar, speech clinician; Eloise Van Welpen, speech clinician; and Velit Dag, speech clinician.

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Lisa Rauschenbusch last summer resigned her position at Sweet Briar College to accept a position as Assistant Professor of speech at the University of Rochester, Rochester, New York.

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Mrs. Ruth Pirtle Lee, formerly Head of the Department of Speech at Texas Technological College, is now in charge of the diction classes at the National Academy of Broadcasting, Washington, D. C.

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Asa J. Berlin of the University of Wisconsin is serving as a substitute instructor at Brooklyn College this year.

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Gladys Reid resigned her position at Brooklyn College to become Assistant Professor of speech and to direct the speech clinic at the New York State Teachers' College at Buffalo.

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Don Tornquist, previously of Wartburg College, has joined the speech staff at Augustana College, Rock Island, Illinois.

The Department of Speech of Eastern Illinois State Teachers College has two new staff members: Elbert Moses, formerly of Ohio State University, and George Ross, from the University of Washington. Mr. Moses replaces Grace Williams who resigned to teach in Puerto Rico, and Mr. Ross replaces Marian Galloway who has joined the staff at the State University of Iowa.

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Marjorie Baumgarten has been added to the speech staff at Northern Illinois State Teachers College. She was formerly supervisor of the speech correction program at the Rock Island-Moline, Illinois, schools.

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PERSONAL

Eleanor Luse is on sabbatical leave from Wells College in order to pursue her graduate study.

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Harold P. Zelko, Assistant Chief of Training in the Office of the Chief of Engineers since May, 1944, was given a Meritorious Civilian Award Citation on December, 1946. The Citation was granted "For exemplary performance and devotion to duty in the Office of the Chief of Engineers. His initiative, knowledge, and skill in assuming responsibility for details of management in the training section, and editing, preparing, and collaborating in the advancement of the training program and its preparation of materials contributed to the application in the Federal Service." Mr. Zelko is on leave from the Pennsylvania State College.

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Loren D. Reid, of the University of Missouri, will teach during both of the 1947 summer sessions at the University of Southern California. He will conduct courses in speech education and in rhetorical theory.

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Almira Menninger Giles of Brooklyn College was elected President of the New York League for Speech Improvement.

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PROFESSIONAL

The Western Association of Teachers of Speech held its fifteenth annual convention November 28-30 at the Hotel Whitcomb, San Francisco, California. More than 300 delegates registered, and the following eight States were represented: Arizona, California, Colorado, Iowa, Oklahoma, Oregon, Utah, and Washington. The keynote speech was deliverd by Hubert Heffner of Stanford University on "Speech Training and a Liberal Education." The convention program included discussion of many phases of speech education from kindergarten through university levels. Robert D. Clark of the University of Oregon was elected President for 1947 to succeed Mrs. Mabel F. Gifford of the California State Department of Education.

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W. Hayes Yeager of Ohio State University was the guest leader of the Sixteenth Rocky Mountain Speech Conference, held at the University of Denver, February 13-15, 1947. The theme for the laboratory demonstrations of speech activities was "Reevaluation of the American Heritage." The theme for the sections on speech was, "The Communications of the Student as a Factor in His Development."

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The guest speaker of the Indiana State Association of Speech Teachers meeting at Indianapolis, October 24, was E. C. Mabie of the State University of Iowa, who spoke on "The Communications Skills, New Approaches to a Never Ending Task."

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On December 7 more than 160 students, teachers, and administrators met at Northwestern State College of Louisiana, Natchitoches, to attend the first Annual High School Drama Clinic sponsored by Northwestern State College in cooperation with the National Thespian Society. Demonstrations were conducted in casting, stage setting, lighting, and make-up. In the evening the Davis Players presented a performance of *The Late Christopher Bean*, under the direction of W. Fredric Plette. Robert Capel was technical director.

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Establishment of six $1500 fellowships in the Department of Speech and Drama at Stanford, four for actors and two for theatre technicians, costumers, or designers has been announced by the university President, Donald B. Tresidder. Each of the fellowships will involve a minimum residence of three quarters. Successful applicants were expected to begin their work by February 1, 1947.

The purpose of the fellowships is to provide able young actors and design-production technicians an opportunity for developing their talents through continued and varied experience with the Stanford Players. Winners of the fellowships will be appointed to the staff of the Speech and Drama Department as Junior Artists-in-Residence. They will participate in the regular performances of the Stanford drama program and will rehearse in preparation for a special series of classical plays to be offered during the summer. Fellows will be permitted to enroll in regular classes of the university, but this is not compulsory.

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Four training centers for instructors in speech correction have been established at the University of Texas, Southwest Texas State Teachers College, East Texas State Teachers College, and North Texas State Teachers College. The first complete program was put into operation during the summer of 1945 when special emphasis was placed on training speech correction teachers.

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William E. Utterback of Ohio State University spent November 21 in New York City conducting a demonstration of panel discussion before a group of 500 women representing women's clubs in the New York metropolitan area. The demonstration was a part of an institute on "Program Building" held under the auspices of the *New York Times*.

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A three-year cooperative project in the training in speech correction of 35 teachers in the Denver Public Schools is now in its second year.

A unified program of Research in Communications and Interpersonal Relations has been organized as a part of the program of the School of Speech at the University of Denver. The program involves collaboration with other departments in the fields of Industrial Relations, Inter-group Relations, International Relations, Public Opinion Measurement, and Psychology.

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The extracurricular activities in the Department of Radio at the Northwestern School of Speech include three recently organized groups: Radio Playshop, Radio Guild, and Radio Experimental Workshop. Under the direction of Donley Feddersen and Muriel Landers, these groups are carrying on an extensive program of broadcasting from stations in the Chicago area. Radio Playshop uses student-written original scripts and adaptations of modern short stories in its half-hour weekly program over Station WIND. Radio Guild presents adaptations of great literature in its broadcasts through Station WBBM-FM. The Radio Experimental Workshop presents for classroom study an extensive series of professionally written scripts. All production activities are carried on by students in the advanced radio production classes.

The casts are drawn from two central casting lists of 130 students, selected in the fall from more than 250 who took part in the auditions.

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Dr. Michael M. Davis, New York, Chairman of the Committee for the Nation's Health, and Dr. Lowell S. Goin, Los Angeles, representative of the American Medical Association, participated in a forum on Medical Care at the Indiana High School Debaters' Conference and Student Legislative Assembly held December 6 and 7 at Purdue University. Seventy schools participated in the Legislative Assembly and a larger number of schools took part in the conference.

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The Indiana State High School Drama Conference was held in the Indiana University Theatre on December 7. The program included practical demonstrations of casting, directing, scenery construction, lighting, and make-up.

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The National Drama Conference will be held at Indiana University June 16-21. Twelve hundred representatives from community, university, and college theatres, children's theatres, and high school drama groups will be in attendance. Each morning an address will be given by an outstanding professional theatre person on subjects of play writing, casting, directing, designing, etc. This will be followed by seminars dealing with the various aspects of theatre work. Afternoons and evenings will be devoted to the production of one-act and full length plays. A radio drama will be presented on a national hook-up on the morning of June 21.

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The Central States Speech Association will hold its first convention since 1941 on April 18 and 19 at Columbia, Missouri. Speech teachers, administrators, and laymen interested in speech education will cooperate in presenting and discussing vital problems of increasing the effectiveness of speech training in our schools and colleges. All levels of instruction—elementary, secondary, and collegiate—will be represented in the general and sectional meetings.

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The Louisiana Speech Association met at Shreveport on November 27 and elected the following officers: Robert B. Capel, Northwestern State College, President; Lillian G. Polk, Byrd High School, Vice-President; Clio Allen, Northwestern State College, Secretary.

The Whitman College "Little Theater of the Air" made its initial broadcast over the local radio station in Walla Walla, Washington, on December 17. Under the direction of Lloyd R. Newcomer, it is presented by members of an advanced script writing cast.

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At Thanksgiving the New England Speech Conference held its first meeting since the war at Springfield College, Springfield, with past President George C. Brooks in charge of arrangements. Besides the general sessions, there were departmental sessions in Discussion and Debate, led by Headmaster Clarence P. Quimby of Cushing Academy; Drama, led by Frank P. Drummond of Brown University; in Public Address, led by Norman Mattis of Amherst College; in Literary Interpretation, led by Edmund Cortez of New Hampshire University; in Radio Speech, led by Arthur Edes of Boston; and in Speech Correction, led by Samuel D. Robbins of Emerson College. The new officers elected were: President, Brooks Quimby, Bates College; Vice-President, John Neale, Dartmouth College; Secretary-Treasurer, Virginia Rogers Millere, Wellesley College.

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The University of Hawaii has established a Department of Speech effective December 1, 1946. Professor Bower Aly, who is at the University of Hawaii on leave from the University of Missouri, has been appointed chairman of the new department and is now engaged in making recommendations concerning course offerings and curriculum for the academic year 1947-48. The new department includes the following members: James W. Abel, Bower Aly, Genevieve Arnold, Alladine Bell, Lucie F. Bentley, Elizabeth B. Carr, Neomi Debenham, Earle Ernst, Jean C. Ervin, Esther Lound, Ruth P. Kentzler, Henrietta C. Krantz, Valentine Krikorian, Rosetta Ramsey, Joel Trapido, Janet Wimberly, Helene Wong.

Mr. Abel and Mr. Ernst are currently on leave. Mr. Ernst is with the armed forces and Mr. Abel is studying at the University of Louisiana.

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Joseph F. Smith, formerly Chairman of the Department of Speech at the University of Utah, is to join the new department as Visiting Professor of Speech for the second semester, beginning February 1. W. Norwood Brigance, Professor of Speech, Wabash College, has accepted an appointment for the summer session beginning June 23.

HIGH-SCHOOL THEATRE

Pontiac Senior High School students of Pontiac, Michigan, presented Booth Tarkington's *Seventeen* in December under the direction of W. N. Viola.

The Elkhart, Indiana, High School produced *Stage Door* as its Senior play on November 1 and 2. It was directed by G. Christine Hughes. a new member of the speech staff this year.

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COLLEGE THEATRE

The Northwestern University Theatre, under the direction of Theodore Fuchs, is presenting for the 1946-47 season a series of six plays, in addition to more than a score of performances to be produced by the University Workshop Theatre. The plays: *Soldier's Wife, Julius Caesar, Murder in the Cathedral, The Great Big Doorstep, The Circle,* and *Arms and the Man.*

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On November 14 Northwestern State College of Louisiana presented Ronald Mitchell's *Set It in Troy* under the direction of Robert B. Capel. W. Fredric Plette was the technical director.

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The three-act play, *Rope*, by Patrick Hamilton was presented December 15-18 by the University Theatre at Notre Dame. The play was produced by Leonard Sommes.

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The Players Club of Saint-Marys-of-the-Woods College, Indiana, presents each year, as its first major production, an "Evening of One-Act Plays" under student direction. This year's program, under the general direction of Sister Mary Olive, was given on November 7 at the College Conservatory.

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The University Theatre of Bowling Green State University, under the direction of Frederick Walsh presented a four-day run of *Angel Street,* beginning October 30. *The Invaders* by Robert Finch was produced early in December. In the spring *The Merchant of Venice* and *The House of Connelly* are on the calendar. Mr. Walsh will be assisted in these productions by Harold Obee as technical director and Patricia Mann, in charge of Freshman dramatics.

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During the fall semester Brooklyn College presented *Wings Over Europe* by Robert Nichols and Maurice Browne, directed by Barnard Hewitt; *The Devil's Disciple* by G. B. Shaw, directed by Elizabeth P. Casey; and *Set It in Troy* by Ronald Mitchell, the alumni play, directed by Barnard Hewitt.

The Late George Apley by Kaufman and Marquand opened the season of the little theatre of the College of Wooster. The theatre is now under the direction of W. C. Craig, assisted by Arthur Kaltenborn as technical director and Jacqueline Zierdt as assistant director. The annual Gum Shoe Hop, an all student musical show, is now in preparation for an early second semester production.

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The Kent State University Theatre production schedule for the 1946-1947 session includes *Macbeth, East Lynne, Ten Little Indians, Othello,* and *The Late George Apley.*

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Valentine Diane Rossilli, formerly of the Rossilli Studio of Corrective Speech Drama at Newark, is now located at the Metropolitan Opera Studios, New York City. Miss Rossilli's professional address was incorrectly given in the list of sustaining members in the February issue of the JOURNAL.

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PROMOTIONS

Louis A. Mallory and William J. Temple of Brooklyn College were promoted to the rank of Associate Professor. Arthur Secord, Loretta W. Smith, and William A. Behl were promoted to the assistant professorship.

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G. Harry Wright, Associate Director of the Theatre at Kent State University, Ohio, has been promoted to the rank of full Professor. James N. Holm of the same institution was advanced this year to the associate professorship.

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SPECIAL TRAIN TO SALT LAKE CITY

Tentative arrangements are being made by the Executive Secretary's office with the Union Pacific Railroad to run two special trains to Salt Lake City for the 1947 Convention.

One of these special trains will leave Chicago, and one St. Louis, converging at Cheyenne, Wyoming, and arriving in Salt Lake City the morning of the opening day of the Convention. Passengers may board the train at St. Louis or Chicago, or at convenient points along the route. Coach seats and both tourist and standard sleeper service will be provided. A lounge car will be on the train, and special meals will be served.

An announcement giving times and rates will be mailed to all members as soon as the details have been worked out by the Union Pacific management.

AMONG THE CONTRIBUTORS

W. NORWOOD BRIGANCE: *1946: Year of Decision* (A.B., South Dakota; A.M., Nebraska; Ph.D., Iowa) is Professor of Speech and Chairman of the Department of Speech at Wabash College. He has taught at Wabash since 1922, except for the years 1936-38 when he was on loan to the University of Hawaii as Professor of Speech and Chairman of the Department of English. His long and distinguished service to the profession of speech as author and as Association stalwart is too well known to require detailed reference here. Perhaps his outstanding contributions have been as author of *Jeremiah S. Black* (1934) and of *Speech Composition* (1937); and as editor of *A History and Criticism of American Public Address* (2 vols., 1943) and of the Quarterly Journal of Speech (1942-1944). In the present article, Mr. Brigance speaks as the Association's President for 1946.

A. CRAIG BAIRD: *Methodology in the Criticism of Public Address* (A.B., Wabash; A.M., Columbia; B.D., Union Theological Seminary; Litt. D., Wabash) is Professor of Speech at the State University of Iowa. A former instructor in English at Ohio Wesleyan and Dartmouth and Professor of Rhetoric and Argumentation at Bates College for twelve years, Mr. Baird has been at Iowa since 1925. Many a reader knows Mr. Baird as the author of a number of articles and books, particularly *Public Discussion and Debate* (1928-1937), *Discussion* (1943), and *Representative American Speeches* (issued annually since 1937); and as President of the Speech Association of America in 1939. Mr. Baird is chairman of the Association's committee which is charged with adding a third volume to the two volumes edited by W. N. Brigance and entitled *A History and Criticism of American Public Address.* LESTER THONSSEN (A.B., Huron; A.M., Ph.D., Iowa) is Associate Professor of Public Speaking at the College of the City of New York. Although he has published a number of articles relating to rhetorical criticism and public address, he is perhaps best known to our readers as co-compiler of *Bibliography of Speech Education* (1939), the compiler of *Selected Readings in Rhetoric and Public Speaking* (1942) and as co-author of *Speech Preparation and Delivery* (1942). At its last conference, the Association designated Mr. Thonssen as editor-elect of *Speech Monographs.* About to be published is a volume dealing with the methodology of rhetorical criticism, on which Mr. Thonssen has collaborated with Mr. Baird.

WILLIAM TRUFANT FOSTER: *Random Notes on Public Speaking* (A.B., A.M., Harvard; Ph.D., Columbia; LL.D., Colorado, Western Reserve, Maine) has been a director of the Pollak Foundation for Economic Research since 1920. Teachers of public speaking and argumentation will recall his academic career, first as an instructor in English at Bates College, then for five years as Professor of English and Argumentation at Bowdoin College, and finally as President of Reed College in Portland, Oregon, for ten years. Among Mr. Foster's many articles and books are *Argumentation and Debating,* first published in 1908, and *Essentials of Exposition and Argument* (1911); he is co-author of *The Road to Plenty* (1927) and *Basic Principles of Speech* (1936), and is co-editor of *Modern Speeches on Basic Issues* (1939). The present article consists of selections from an autobiography now in preparation.

LELAND M. GRIFFIN: *Letter to the Press: 1778* (A.B., A.M., Missouri) is Instructor in Public Speaking at the University of Missouri. For three years the author served as a Naval Communications officer. We welcome Mr. Griffin's first contribution to the Journal.

MILTON DICKENS: *Discussion, Democracy, and Dictatorship* (A.B., Southern California; A.M., Ph. D., Syracuse) is Assistant Professor of Speech at the University of Southern California. He writes that he is at present working on the reorganization of the lower division speech curriculum at the University of Southern California. Various articles by Mr. Dickens have appeared in the Quarterly Journal and journals devoted to psychology.

BROOKS QUIMBY: *Can We Learn From Debating With the British?* (A.B., Bates, Ed.M., Harvard) is Head of the Department of Speech at Bates College and President of the New England Speech Conference. No stranger to international debate, he has sent Bates teams twice to Great Britain and his debaters have met many foreign teams in this country, Australia, New Zealand, South Africa, and Canada. Nor is Mr. Quimby unacquaintanced with debate tourneys, for he has conducted high-school tourneys for twenty years and his Bates debaters, both men and women, still participate in New England college tournaments.

BERT B. HANSEN: *"A Tale of the Bitter Root": Pageantry as Sociodrama* (A.M., University of Washington) is at present Associate in Community Work with The Montana Study, on leave as Professor of English from Montana State College. A former Professor of Speech and Director of Lectures at Montana State College for fifteen years, Mr. Hansen also spent three years in Shanghai, China, as Professor of Creative Writing at the Shanghai-American School. His articles have appeared in various publications, such as *Adult Education Bulletin, Players Magazine, Journal of General Education;* he is a contributing editor to *Sociatry*. The Montana Study, sponsored jointly by the university system of Montana and the Rockefeller Foundation, is primarily interested in the enrichment and stabilization of the small community.

VIO MAE POWELL: *Dramatic Ritual as Observed in the Sun Dance* (A.B., University of California; Ph.D., Charles University, Prague) has been Head of the Drama Department, University of Idaho, Southern Branch, since 1930. Formerly at San Jose State Teachers College, Miss Powell was a visiting Professor at Iowa State Teachers College in 1936. An article entitled "*Rise Louteck* (The Kingdom of Dolls), A Puppet Theatre in Prague" has appeared in the *Theatre Arts Monthly*. At the present time Miss Powell is doing further research on the sun dance of the Shoshoni Indians on the Fort Hall Reservation in Pocatello, Idaho.

ALAN S. DOWNER: *Macready's Production of "Macbeth"* (A.B., A.M., Harvard) is Assistant Professor of English at Princeton University. His interest in the theatre is revealed by his experience as a professional actor, his six years as Director of Dramatics at Wells College, and his various articles on acting and other phases of the theatre which have appeared in *PMLA, Poetry*, and the *Sewanee Review*. Mr. Downer is extending his study of English acting techniques in the 16th and 17th centuries, and is about to finish his book on the stage life of W. C. Macready.

DAVIS EDWARDS: *The Real Source of Vachel Lindsay's Poetic Technique* (Ph.B., Chicago; A.M., Wisconsin) is Associate Professor of Speech, in charge of Speech and Radio training, at the University of Chicago. His wide teaching experience has included posts at the University of Utah, Oberlin College, University of Wisconsin, and the University of Minnesota; formerly a Director of the Chautauqua Summer School of Speech, Mr. Edwards has been, also, a lecturer and reader on poetry, drama, and speech training. Among his latest publications is "Oral Reading as a Useful Art and as a Fine Art," in *Reading in Relation to Experience and Language*, edited by W. S. Gray (1944). He is now preparing a book dealing with the oral interpretation of literature.

GEORGE C. BIGGAR: *What the Radio Station Manager Expects of the College* (B.S., M.S., South Dakota State College) is General Manager of Radio Station WIBC in Indianapolis, Indiana. Engaged in radio work since 1924, he has been Farm and Home Editor for various stations in Chicago, Dallas, Atlanta, and Kansas City. Mr. Biggar has held a variety of other positions, such as Continuity Editor, Program Director, Farm Program Supervisor, at a number of radio stations. He has written occasionally for farm and radio magazines.

LEE S. HULTZÉN: *Phonetics, Phonemics, and Teachers of Speech* is Assistant Professor of Speech at the University of Illinois. He has taught at Dartmouth College, the University of California at Los Angeles, and the University of Missouri; during the summer of 1945 he was special advisor on the teaching of English at the University of Puerto Rico. One of his recent articles, "The Pronunciation of Monosyllabic Form-Words in American English" appeared in *Studies in Speech and Drama in Honor of A. M. Drummond* (1944).

JEANETTE ANDERSON: *One Ear to the Ground* (A.B., Rockford College; A.M., Ph.D., Wisconsin) is Professor of Speech and Director of the Speech Clinic at Rockford College. Our readers will recognize her as the author of a number of articles on aphasia and on semantics which have appeared in the JOURNAL. The present article serves as a sequel to Miss Anderson's *The State of Speech Correction* which appeared in the February issue of the JOURNAL.

E. THAYER CURRY: *The Speech Training Program for Navy Fighter Director Officers*

(A.B., A.M., Ph.D., Iowa) is Associate Professor of Speech and Director of the Speech Laboratory at the University of Oklahoma. Together with Grant Fairbanks, he is carrying on research dealing with the change of voice in the male. His articles have appeared in such journals as *Speech Monographs, Child Development,* and *The Laryngoscope.*

CHARLES V. KETTERING: *Training School Personnel in the Use of Recorders* (Bachelor of Music, Kansas) is Sales Manager, Sound Equipment Division. for Fairchild Camera & Instrument Corp., Jamaica, New York. Formerly a Director of Music at Doane College and Wesleyan College, he has written occasional articles on sound recording for speech and music education journals. Mr. Kettering is now engaged in doing further research in sound recording design and use.

GEORGE P. RICE, JR: *Aristotle's Rhetoric As an Undergraduate Textbook* (B.Sc., A.M., University of the State of New York; Ph.D., Cornell) is Assistant Professor of Public Speaking on leave from Pennsylvania State College, Instructor in Public Speaking at the City College of New York, and a member of the Extension staff in English at Columbia University. A member of the Board of Editors and Collaborators of *Encyclopedia Slavonia* and Assistant Editor of the *Armenian Quarterly,* Mr. Rice is now preparing a book on seventeenth century English rhetoric and oratory. His articles have appeared in the Journal, the *Classical Journal* and the *English Journal.*

HOWARD W. TOWNSEND: *The Veteran Evaluates a Speech Course* (B.S., A.M., Texas) is Assistant Professor of Speech at the University of Texas. He is a former English and speech teacher in the Texas high schools. His articles have appeared in the *Texas Outlook, Southern Speech Journal,* and the Journal. At present Mr. Townsend is doing research on the status of speech education in the Texas schools.

MARION EMORY SHEA: *Education of the Elementary School Teacher in Communication Skills* (B.S., A.M., Ed.D., New York University) is Associate Professor of English at the New Jersey State Teachers College in Newark. Mrs. Shea has been a grade teacher and principal at Fort Hancock, New Jersey, a teacher in Miss Spence's School for Girls in New York, and Head of the Department of English and Dean of Women at New Jersey State Teachers College at Glassboro. A contributor to various education journals and projects, she is now engaged in the preparation of a *Language Arts Bulletin* for the State of New Jersey.

KARL F. ROBINSON: *Suggested Units in Radio for the Secondary School* (B.S., Illinois; A.M., Michigan; Ph.D., Northwestern) is Chairman of the Department of Speech Education in the School of Speech, Northwestern University. His articles have appeared in the Quarterly Journal and in the *Bulletin of the Association of Secondary School Principals.* As Chairman of the Secondary School Committee of the Speech Association of America and as Director of the National High School Institute at Northwestern, he has been dealing with materials and procedures which are reflected in the present article. STANLEY T. DONNER (A.B., Michigan; A.M., Ph. D., Northwestern) is Assistant Professor of Speech at Northwestern University where he has been teaching since 1938. Shortly after his discharge from the Navy, Mr. Donner's *The War Cruise of the U.S.S. St. Paul* was published. In addition to his teaching duties at Northwestern, he also arranges the programs for Northwestern University Reviewing Stand, a weekly broadcast over the Mutual network.